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BUFFALO, N. Y., April 20, 1898.

MUSICAL doings for the season 1897-8 are not quite completed, though the end is nearly here. We are looking forward to three Sousa concerts, May 6 and 7; the Liedertafel's celebration of its fiftieth anniversary May 9, and the Vocal Society's performance of "Judas Macca-bæus," to be given May 19.

The musical doings of our city during the month of April included a concert for the benefit of the Church of the Good Shepherd, a song recital by Dr. Mooney, a Saengerbund concert, a concert by Ysaye, Marteau, Gérardy and Lachaume, and a concert by the Buffalo Orpheus.

The concert given by the Orpheus, John Lund conductor, occurred April 25, at Music Hall. It was the third and last for this season. The soloists were Miss Jeannette Tareb and Mr. Bartels, of New York, and Philip Hönig, of Buffalo. The program read:

Prologue	String orchestra.	Krug
Nach der Trauer	Orpheus and orchestra.	Rheinberger
Elsa's Dream	Miss Tareb.	Wagner
Kling, Kling, Aufgemacht	Male chorus a capella.	Jüngst
Liebesliedchen	String orchestra.	Taubert
Schwanenlied	Hartmann	Schumann
Wanderer's Song	Wm. Bartels.	
Im Garten	String orchestra.	Lund
Landkennung	Mr. Hönig, male chorus and orchestra.	Grieg
Es blinkt der Thau	Rubinstein	
Frühlingslied	Wickede	
Was das ich Dir	Max Spicker	
Beim Liebchen zu Haus	Pfeil	
Menuet	String orchestra.	Bolzoni
Blondel's Lied	Paul Hoppe	
Accompanist, Miss Marie F. McConnell.		

The singing of the Orpheus was admirable in every respect. Were I to express a preference it would be in favor of Grieg's "Landkennung" and Jüngst's "Kling, Kling, Aufgemacht," the latter with its fresh, happy spirit; the former with its broad effects, which were sung most impressively.

Philip Hönig, who sang the incidental solo in this number, has a voice of naturally beautiful quality, and he sang very well. Several encores were given the chorus, also the string orchestra. The pieces for the orchestra were pretty and dainty. Mr. Lund's "Im Garten" was a favorite. It has a captivating waltz movement, with an obligato solo (the solo in 2-4 rhythm) for violin and then for cello, which produces a peculiarly pleasing effect.

Miss Tareb's selections were "Elsa's Dream," from "Lohengrin," and "Es blinkt der Thau," Rubinstein, and "Frühlingslied," Wickede. She gave evidence of possessing a naturally good voice, but she had a cold and her singing was not in tune.

Mr. Bartels, who is, I understand, a member of your New York Liederkranz, sang with taste and discretion. His singing pleased.

The quartet, Messrs. Ysaye, Marteau, Gérardy and Lachaume, gave a concert here April 20, in Music Hall, when the same program presented in other cities was given here:

Serenade for violin, viola and 'cello	Beethoven
Messrs. Ysaye, Marteau and Gérardy	
Concerto in D minor for two violins	Bach
Messrs. Ysaye and Marteau	
Quatuor, op. 7	V. d'Indy
Messrs. Lachaume, Ysaye, Marteau and Gérardy	

Of course we all rolled our eyes, clapped our hands and made various other manifestations of extreme pleasure after listening to these artists. Ysaye and Gérardy are two wonderful musicians. The audience testified in very unmistakable manner its admiration. Recalls were numerous.

The concert given by the Buffalo Sängerbund, Henry Jacobsen, director, April 18, at German-American Hall, was the third given by this society during the present season. At the close of the concert several speeches were

made by Mr. Miller, Ernst Besser and Mr. Reinecke. A very large picture containing the photographs of the active members and officers, numbering about seventy in all, was then presented to the society. The Sängerbund was naturally in very good humor and the concert was greatly enjoyed.

Fahrende Saenger	Ludwig Bonvin
Male chorus and orchestra.	
Intrava, fughetto und scherzo	Gurlitt
String orchestra.	
Abendfeier	Attenhofer
Male chorus.	
Der Letzte Gruz	Levi
Mr. Beyer.	
Frühling wird es Doch Einmal	Baldamus
Male chorus.	
Liete Signor	Meyerbeer
Miss Richards.	
Mutterliebe	Voigt
Male chorus.	
Aus Holberg's Zeit, suite in old style	Grieg
String orchestra.	
Er Sang ja fuer Sein Leben Gern	Johannes Gelbke
Mr. Beyer, male chorus and orchestra.	
Words by Ernst Besser.	
Slavonic Song	Chaminade
Herzens-Frühling	Wickede
Miss Richards.	
Des Liedes Heimath	Pache
Mr. Ericsson, male chorus and orchestra.	

Two Buffalo musicians were represented on the program by their compositions; Rev. L. Bonvin, S. J. and Johannes Gelbke. Both selections were worthy of the ability of the composers. Mr. Gelbke's chorus was of further interest, because the text had been written by Ernst Besser, one of the Sängerbund's most active members.

Thursday evening, April 14, Dr. James J. Mooney made his farewell to professional singing by giving a song recital. He was assisted by Miss Grace Carbone, Miss Carmela Carbone and Miss Marjory Sherwin, Miss McConnell being the accompanist. The hall was filled. The audience was appreciative. The following numbers were given:

Adagio	Ries
Miss Marjory Sherwin.	
Moonlight	Dresel
Who Is Sylvia?	Schubert
The Post	Schubert
The Stormy Night	Franz
James J. Mooney, M. D.	
Bolero	Saint-Saëns
Misses Carbone.	
Generoso chi sol brama	Händel
Miss Grace Carbone.	
Ballade and Polonaise	Vieuxtemps
Miss Sherwin.	
Danza Fanciulla	Durante
Good-Night	Jadassohn
Miss Carmela Carbone.	
Caro Mio Ben	Giordani
Gia il sole dal Gange	Scarlatti
James J. Mooney, M. D.	
Folk Song	Jadassohn
My Love Canons	Misses Carbone.
Phyllis, the Fair	Dossert
My Snowy Breasted Pearl	Traditional Irish Air
James J. Mooney, M. D.	
Una Notte a Venezia	Arditi
Miss Carmela Carbone and Dr. Mooney.	

You will see at a glance that many of the vocal selections did not belong to the stereotyped program. While not novelties so far as the date of their composition is concerned, they were really novel inasmuch as we rarely hear such selections as the Saint-Saëns "Bolero," the "Generoso chi sol brama," Händel; the "Danza Fanciulla," by Durante, or the Jadassohn songs, on the programs of to-day. And very lovely these songs were.

Dr. Mooney's numbers were all well sung; he was particularly fortunate in his interpretation of the dramatic "Stormy Night," by Franz. Every day I hear regrets expressed that he will not sing again in public.

The Misses Carbone are two Buffalo singers whose work has so far deserved very much praise. They have been musically well trained and they are talented girls naturally.

Miss Marjory Sherwin, who played the violin numbers, is a youngster from Batavia who possesses much musical talent, and also, I should judge, a talent for hard work. She is a pupil of Frank Davidson, of this city, and a most promising one. Her violin tone is large and mellow and her execution very good.

The concert given April 12 in the Guild House of the Church of the Good Shepherd, for the benefit of the church, was of special interest, not only because of the good music well presented, but also because it was the occasion of Miss Colvin's last public appearance in Buffalo prior to her leaving the city. Miss Colvin has lived in Buffalo during the past two years. During this time she was soprano of the quartet at Westminster Church. She has now gone to Cortland, N. Y., and in September she expects to go to Paris to study either with Sbriglia or Trabaddella.

This is the program of the concert:

Piano solo, Liebestraum	Liszt
Miss Augusta D. Adams.	

Reading, The Physician in Spite of Himself	Molière
Charles Rohlf.	
Song, Spanish Love Song	Chaminade
Miss Katherine Ray Colvin.	
Aria, O Mer Ouvre Toi	Delibes
Raymond O. Riester.	
Lieder—	
Au Den Sonnerschien	Schumann
Wo Hin Voglein	Lassen
Mrs. Laura Dietrich Minehan.	
Reading, The Tower of Bouverie	Anna Katherine Green
Mr. Rohlf.	
Piano solos—	
Au Den Frühling	Grieg
Caprice, op. 2, No. 3	Stavenshagen
Miss Adams.	
Songs—	
La Charmante Marguerite	Old French Song
Constancy	Weber
Drink to Me Only with Thine Eyes	Old English Song
Mr. Riester.	
Songs—	
The Tear	Rubinstein
He and She	Cowen
Thy Beaming Eyes	MacDowell
Miss Colvin.	
Song, The Silver Ring	Chaminade
Mrs. Minehan.	

The Liedertafel is making extensive preparations to observe in a fitting manner its golden jubilee. I am told that only two other singing societies in the United States have distinguished themselves by an active existence of fifty years, and naturally Buffalo is just now very proud of the Liedertafel.

A three days' celebration will be held. The first evening a concert and ball will be given. In this concert the Liedertafel will be assisted by the Buffalo Orpheus, the Buffalo Saengerbund and a full orchestra. Mrs. Katherine Bloodgood will be the soloist.

George Glasman, director of the society, will conduct the choruses sung by the Liedertafel, John Lund will conduct the Orpheus chorus, Mr. Jacobsen the Saengerbund and Joseph Mischka, who is honorary director of the Liedertafel, will conduct the massed chorus.

The selection which the Orpheus will sing is a dedicatory ode, the text of which has been composed by Mrs. Lund (the mother of John Lund) and the music by John Lund. It is a delicate, thoughtful tribute of friendship, and the members of the Liedertafel appreciate the attention. I will send you the account of the Liedertafel's celebration, with other data concerning the society, after the celebration.

\* \* \*

The Kneisel Quartet gave a concert here Tuesday, May 3, before the Twentieth Century Club. The quartets played were:

Quartet in G major, op. 18, No. 2	Beethoven
Theme and Variations (Death and the Maiden), from quartet in D minor, op. posth.	Schubert
Quartet in A major, op. 41, No. 3	Schumann

Messrs. Kneisel, Roth, Svencenski and Shroeder form a delightful quartet. Such exquisite ensemble playing it is our privilege to hear only very rarely. But when the occasion occurs it is warmly appreciated.

The Twentieth Century Club, before whom the quartet played, has distinguished itself this season by giving a series of musicales in the club house in Delaware avenue, modeled on the London Drawing Room concerts. Full dress was the rule. Five musicales have been given by the following talent: First, Mr. and Mrs. Georg Henschel; second, Henri Marteau; third, Leo Stern; fourth, Mrs. Fanny Bloomfield-Zeissler, and last the Kneisel Quartet.

The last of Mrs. Blaauw's entertainments was given last evening in the music room of the Twentieth Century Club, when the following was presented:

Trio, op. 11	Beethoven
Madame Blaauw, Mr. Glaszmann, Mr. Fricke.	
Songs—	
Auf dem Wasser zu singen	Schubert
Fruehlingsglaube	Schubert
Haiden-Roeslein	Schubert
Miss Sarah T. Tilden.	
Ballade, op. 25	Ludwig Bonvin
Madame Blaauw, Mr. Glaszmann, Mr. Fricke.	
Quartets—	
The Tambourine Player	Schumann
The Night Has a Thousand Eyes	Emery
The Wounded Cupid	H. Jacobsen
The Misses Hoffman, Carbone, Walbridge, Howard.	
Norwegian Dances, op. 35	Grieg
A major.	
G major.	
Madame Blaauw, Mr. Glaszmann, Mr. Fricke.	

The Beethoven trio was really well played. Mrs. Blaauw was in good form and played brilliantly. Mr. Glaszmann I never heard to better advantage, and Mr. Fricke always plays with musical tone. So the results last evening were very satisfactory.

Of the vocal numbers I must single out the quartet by Henry Jacobsen, "The Wounded Cupid," for special praise. It is a dainty composition and it was nicely sung.

The "Ballade," by Rev. L. Bonvin, S. J., was warmly received. Father Bonvin is held in high esteem by all who

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know him, and his compositions receive the unqualified  
praise of our musicians.

Edward H. Hayes, of New York, is in the city, at the  
Fillmore. He expects to spend the summer here. I have  
no doubt that many of our singers will take advantage of  
his stay in Buffalo to study with him.

Frederick W. Elliott has been engaged as solo tenor  
of Lafayette Church.

Miss Kate Sherbourne, alto, and Mr. Parker, bass, have  
been engaged for the new Richmond Avenue M. E.  
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**Puccini.**

The frontis page of this issue shows Puccini, the Italian  
composer, whose opera "La Bohème" is to be given for  
the first time here next week by the Bagotto Opera Com-  
pany, an itinerant company that has been giving per-  
formances in Mexico, on the Pacific and in Western  
cities.

**Engaged for the M. T. N. A.**

Among those engaged to appear at the coming Music  
Teachers' National Convention is Miss Florence Terrel,  
the well-known young pianist and pupil of Alexander  
Lambert. Miss Terrel gave a recital at the last year's  
meeting, and her success was so pronounced that a re-en-  
gagement followed.

**Success of Lillian Butz.**

At the Waldorf-Astoria Friday, April 29, Miss Lil-  
lian Butz certainly achieved a great success. The cul-  
tured audience gave unmistakable evidences of real appre-  
ciation, recalling Miss Butz several times at the conclusion  
of her two selections on the program.

The pure singing quality of her voice is universally  
commented upon, and her frequent appearances before  
New York audiences have clearly shown that this talented  
young artist is winning with each appearance a firmer  
hold upon our music lovers.

**Music in Prague.**

DRESDEN, Frankfurterstrasse 20, April 22, 1898.

THERE are certain cities in Europe which in such a  
remarkable degree impress the stranger that he has  
always longings to revisit them. Such a place Dresden  
proved to be to your humble correspondent, who has now  
settled here, and such a place is also Prague, in which  
city, during the Easter holidays, I made a short stay.

The old romantic tales and historical reminiscences at-  
tached to the spot go, of course, a long way to increase  
the interest for the Bohemian capital, but apart from this  
there is another thing which stirs the fancy of the traveler,  
and that is the great national enthusiasm of the people, a  
sort of holy fire connected with their strivings, that makes  
your heart beat in sympathy with the youthful hopes of  
the nation. In this enthusiasm there is such a full and  
strong trust in the final success of its eager fight for po-  
litical and artistic freedom that it in its turn—putting aside  
all philosophizing on the pro and contra of the matter—  
does not fail to impress the foreigner in a very refreshing  
way. Take, for instance, a representation in the Bohe-  
mian opera house. One can scarcely describe the frantic  
expressions of delight and rapture which broke forth dur-  
ing the performance I witnessed—Smetana's "Libussa," a  
work of an exclusive national tendency. There was ap-  
plause so intense, so strong, so full of southern fire and  
spontaneity that it took hold of everyone in the audience.  
Bohemian or not Bohemian you caught the fever and  
clapped your hands most furiously, like the natives them-  
selves, which you, however, would have done in any case,  
for the opera is uncommonly beautiful, both music and  
libretto.

Different opinions of the plot, which to me seems un-  
usually fine and poetical, made me long to hear the work  
in Prague, where it is most magnificently given. Some  
reports had it that it lacked dramatic intensity, some said  
it was void of action, &c. It did not impress me so in  
any way. It is true that lyrical moods prevail, but is not  
that the case also with Wagner's "Lohengrin," which you  
cannot call void of action or lacking dramatic power?

"Libussa" also musically may be compared to the "Lo-  
hengrin" score. There is the same grand repose and  
serene beauty about it, culminating in the true Wagner-  
ian long-drawn-out modulations of chords, which at in-  
tervals, following the text, throb with rhythm and dramatic  
accents. Smetana, having been called the Bohemian Mo-  
zart, this comparison to Wagner will seem strange; but it  
finds an application only so far as to indicate the character,  
not the form of the work. Equal richness of melody and  
fullness of musical invention, which mark Smetana's other  
works, are likewise the feature of this opera. It contains  
besides much of what may be called either national Bohe-  
mian melodies or music composed in the style of the  
folklores—which of these I cannot well decide—attributes  
blending beautifully with the highly poetic and historical  
taste of the libretto.

Libussa, thus runs the story, Bohemia's young and  
fair Princess regent, suffers under the weight of her crown.  
At the beginning of the play we find her about to settle  
the conflict between two quarrelling brothers, Chruodos and  
Stahlav, sons of the head of one of the noblest families in  
the country. The apparent reason for their disagreement  
is supposed to concern the division of their inheritance  
after the death of their father. The real motive, however,  
is to be found in their rivalry as suitors to a beautiful girl,  
Krasawa. She once offended Chruodos, whom she really  
loved, so severely that he in revenge feigned indifference  
to her, thus making her suffer like himself from the tortures  
and pangs of unrequited love. Libussa, meanwhile not  
knowing the real cause for the strong hatred of the broth-  
ers, feels deeply hurt by Chruodos' stubborn implacability.  
After his having offended the Princess in a personal man-  
ner her counsellors advised her to choose a husband to  
vindicate her right and to reign at her side. This advice,  
alas! was more than welcome, for Libussa's heart had  
chosen already. During lonely rides on her pet white  
horse she loved to stop at the foot of a wealthy farmer,  
Premysl, the object of her affections, who, in his turn,  
loved the tree because it was Libussa's favorite place.  
\* \* \* Around this "Linde" and its whispering leaves

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the composer seems to have concentrated all the poetry of his rich, musically inventive vein. The idyllic scenes at Premysl's farm are of uncommon freshness and chaste originality; they suggest, indeed, comparisons with the second act of "Siegfried," being a sort of "Mitleben und Mitfuehlen mit der Natur"; just that reveling in nature which the compositions of so many of our modern musical authors lack.

The story of the opera ends well. Premysl one day, standing under Libussa's well loved linden tree, saw from afar the white horse—without its mistress and sent by her—coming to fetch him to Vysherad. "And he reigned happily at her side for many a year." Chrudos and Stahlav meet as friends, Krasawa is united to Chrudos, and so on. The closing act contains some melodramatic scenes to living pictures with motives from Bohemian history, all from Libussa's time (722) until the present day, a very effective close for a festive opera of so pronounced a national tendency as is this work of Smetana's.

The performance was exquisite in all the details. Of great interest are the old historical costumes, which are said to be true to life, at least so far as ethnographical researches have been able to ascertain. I was told that the national costumes still in use at South Slovenia best correspond with the idea one has of the dresses from 722.

Among the soloists Benoni (Premysl), baritone, was above praise. His beautiful voice, exquisite acting and fine stage presence are quite remarkable. When dressed in the gorgeous costume and white headgear in which he is going to meet Libussa at Vysherad (Prague's old castle) he made an exquisite picture. As an actor he was equally good as Prince and as peasant. Maturova gave a fine reading of Libussa's difficult part. Kettnerova sang and acted Krasawa's role to perfection. The two brothers, Chrudos (Kliment) and Stahlav (Vesely), vocally and histrionically carried through their parts with great virtuosity. Chorus and orchestra may be said to rival Dresden's body of musicians of the Royal Opera, which is to say a great deal. The conductor on the occasion was Ad. Ceck, a pupil of Smetana. The gorgeous mounting and the stage management, so far as I could make out from the Bohemian language of the program, were in the hands of F. A. Subert himself, the intelligent and highly esteemed director and artistic leader of the Bohemian National Opera.

Mr. Subert's great courtesy and the extreme civility with which he receives visitors to his renowned opera house are known world wide. They were also most lavishly extended to the correspondent of this paper, who herewith begs to return his best and most sincere thanks for the delightful opera evening at Prague. I had greatly wished to be able to stay also for Zdenko Fibich's highly spoken of opera, "Sarka," which was announced for some days later. Private affairs, however, so urgently called me back to Dresden that I, to my deep regret, was forced to return; but I earnestly hope to hear the opera another time in Prague, where I intend to go as often as I possibly can to study the works of the renowned Bohemian masters and opera composers, which you scarcely have any opportunity to hear outside the Bohemian capital.

"Sarka," according to a brilliant criticism by Em. Chvala, of Prague, is classed among Fibich's best works. The plot is founded upon a well-known Bohemian sub-

ject. An amazone, Sarka, a second Joan of Arc, on account of her love for the leader of her country's enemies, Citrad, betrayed her own people and died to expiate her crime. The music is said to be very remarkable.

Rumors have it that Smetana's "Libussa," in German translation, will be accepted for the festivities during the Austrian Emperor's Jubilee in Vienna next autumn, news which, if true, must be greeted with great acclamation. There certainly cannot be found any work so well corresponding to the demands upon an opera performance on such an occasion.

A. INGMAN.

**D'Arona on Fundamental Principles.**

If a truth is palpable and of importance in practice, let us pity him who misconceives or distorts it.—Volney.

I THINK it is high time someone explained to the public that the difference reported to lie in the vocal training by reputable teachers is due, in the main, to the inordinate desire of said teachers to set themselves up as doing something no one else has done or can do, and, if possible, to take the lead. Now this desire is manifested in every profession, but while laymen never pretend to understand other professions, and certainly do not attempt to discuss them, with the vocal profession it is different. Just because everyone can sing (?) (even children and fools), so each feels himself entitled not only to express learned opinions, but to criticise what he is ignorant of as of the North Pole. To aggravate all this teachers themselves, while frequently understanding each other perfectly well, appear not to, but ridicule and split hairs until it is no wonder the public is suspicious and the vocal profession has sunk into disrepute.

When the physiologists (throat specialists) came upon the scene I was in hopes they would gather up individual terminology and straighten it out by giving correct expressions; but heavens! they, also greedy for reputation, pretended not to understand anything the vocal teachers said and added just so much more fuel to the fire. How much better it would be if teachers would uphold what they know to be right, even if said by a rival teacher. If they recognize the truth in the words of a rival, why keep it to themselves to profit by in private, while denying its possibility even when approached for public opinion. Is it any wonder the public sneer and laugh and demand "factology"? Those who are musical can see beyond the concrete, but the others cannot, and this profession, of all others which deals with the unseen, needs binding together in a solid community which settles its differences, if need be, behind closed doors.

If twelve reputable teachers would make up their minds to put aside all personal feeling and come together in some quiet place, where each could be given an evening to explain his or her ideas and methods, and then a few evenings more to discuss the points of difference, each teacher could vote for or against the other, and then all could form themselves into a committee to investigate the rights of all others to call themselves teachers. Forms of questions could be made out which, if satisfactorily answered, would entitle the candidate to enter the list of legitimate (or any other name) teachers, to be known as such and respected as such by his or her confreres in the profession; these answers to be decided upon as right or wrong by a vote of the committee. While it must be understood

some teachers, like some singers, must necessarily reach greater heights than others, because of exceptional endowments, experience and study, it need not in any way conflict with those fundamental principles which all, without exception, should be convinced of before entering the profession as vocal teacher. The work upon the voice is exhaustless, and we would not pretend to take up specialties except, perhaps, a few for extremely hard cases, for the sake of the mutual interest of those forming the committee.

Nowadays everyone studies to be a great (?) artist; everything possible must be done to awaken the light in the inside, for no teacher can rule it in on the outside, and a voice must be placed just to determine what it is fitted for. Voices are classified by their quality. How many ask themselves whether they use their natural or an acquired quality, and if acquired, why that before any other? A few fundamental truths should be agreed upon by all teachers, so as to make of the vocal profession an honored and respectable community and weed it of charlatans.

FLORENZA D'ARONA.

**Josef Hofmann's Farewell.**

Josef Hofmann's farewell will be a concert with orchestra in Carnegie Hall on Sunday evening, May 15. The young artist will play two orchestral concertos. Rubinstein's D minor and the E minor concerto by Chopin, and a group of solo selections. C. Hofmann will direct the orchestra.

**Woodruff Summer Course.**

Arthur D. Woodruff announces that he will continue his lessons in voice culture and preparation for oratorio, concert and choir work during the months of July, August and September, 1898, at his summer residence, Washington, Conn.

Washington is situated among the celebrated Litchfield Hills, 1,000 feet above sea level, about two hours and a half by rail from New York. The scenery is unsurpassed; there are beautiful walks and drives, golf links, tennis courts, &c. Good board can be secured from \$7 upward in the village or adjacent farmhouses.

Mr. Woodruff also purposes forming a club for the study of part singing, a public concert to be given in the course of the season, as was done very successfully in the summer of 1897.

**Miss Potter's Work at Peace Institute.**

Peace Institute, a school for young women at Raleigh, N. C., rejoices in the possession of an excellent musical faculty, among them Miss Lulu A. Potter (a Von Klenner pupil) as teacher of the voice. Miss Potter expects to give "The Holy City" in the autumn. In a letter recently received she says: "I have been obliged to give up the 'Holy City' until fall, as Mrs. Dinwiddie, wife of the principal of the school, died very suddenly, and three of her daughters were my main helpers, accompanist, &c. My choral club of the school give 'The Rose of Life,' by Cowen, Saturday night. It will be quite private, with only a few outsiders. I have been thinking of giving a song recital, but Raleigh is overrun with church affairs, and I have decided to wait. I have decided to return here next fall, as you see."

**Trans-Mississippi and International Exposition, Omaha.****June to November, 1898.**

NO AGENTS.

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## Music in Rome.

[SPECIAL CORRESPONDENCE.]

119 Via Frattina,  
ROME, Italy, April 19, 1898.

WAGNER'S opera, "Lohengrin," is enjoying something like a run here at the Costanzi Theatre. The company is a strong one, and opened here last Saturday, April 9, with "Lohengrin" and a sold-out house. The matinée and evening performances of the next day, Sunday, were also "Lohengrin." Gounod's "Faust" had been announced to follow, but after two performances of that melodious opera "Lohengrin" was again substituted, and has been drawing good houses since, proving the great popularity here of Wagner's opera. This is the cast:

Lohengrin.....Vignas  
Elsa.....De Benedetto  
Telramund.....Guaccarini  
Ortrud.....Degli Abbati  
The King.....Spangher  
Conductor, Mingardi.

The orchestra numbers fully seventy players, and may be called spirited and dramatic, rather than finished. The chorus was about the same in number, and sang much better than the average chorus one usually hears in a "Lohengrin" performance—rarely singing out of tune. The scenery, however, as well as the stage management, were not what New Yorkers are accustomed to. And the costumes worn were positively hideous. Evidently the chorus and the orchestra had been well rehearsed, singing and playing as they did with spirit. Vittorio Mingardi, the conductor, like Gustav Kirker, in New York, has a faculty for working up climaxes, and knows how to end the acts with glorious finales, bringing down the house in a storm of applause and cries of "Bis! bis!"

Francesco Vignas, whom New Yorkers may recollect as a member of the Metropolitan Opera House Company during one season, was a sympathetic, a tender and loving Lohengrin, singing the part with much beauty of voice and expression, but lacking in power and virility. He was at his best in the fourth act.

The Elsa of Lina de Benedetto was histrionically good, but vocally so dreadfully marred by an ever-present tremolo that it was painful to listen to her singing. Yet, strange to say, when her curiosity (in the play) got the better of her and she pressed hard to learn her hero's secret, his name, she forgot all about the tremolo and lost it entirely, her voice sounding agreeable to the ear. In this scene she was altogether fine.

The Ortrud was a beautiful woman, slender and graceful of form, but with a voice noticeable chiefly for its tremolo effects. Telramund appeared about as sure of his voice as he was of his cause—both being doubtful. The King's bearing was not nearly so good as was his singing. "Lohengrin" in Italian was not at all new to me, but never before had I discovered so many Italian possibilities.

In the opera of "Faust" the cast was the following:

Faust.....Evan Gorga  
Mefistofele.....Sabellico  
Margherita.....D'Elisi  
Marta.....Casali  
Valentino.....Benedetti  
Siebel.....Galan  
Conductor, Mingardi.

Altogether a very acceptable company of artists, but "Lohengrin" is more attractive to the Roman public just now. The stage setting and the costuming in "Faust" were just as faulty and tasteless as they had been in the Wagner opera.

\* \* \*

Verdi's Requiem Mass was produced so perfectly by the Academy of Santa Cecilia that, within a week, the work had to be given a third time, at which the Queen was again present and the approval of Her Majesty became the signal for applause in the audience, which was given most heartily.

Concerning the soprano one of the newspapers here says that "Lillian Blauvelt is an American and 'una splendida figura di donna,' so much so that instead of her being a child of the free America she appears rather like a vision evoked by the creative fantasy of a Titian. Very youthful is Lillian Blauvelt and gifted with a musical intelligence of rare value, having learned the Mass of Verdi within a very few days and singing like a nightin-

gale with a voice of magical sweetness. Her singing pleased the audience so much that they arose to their feet to applaud her."

Miss Blauvelt has indeed received high honors and attentions in Rome rarely bestowed upon an artist, and naturally she feels very happy over her success and proud of this distinction.

A large, picture of Her Majesty the Queen, in a costly Roman parchment and gold worked frame, has been sent to Miss Blauvelt, accompanied by a lovely letter from the Queen herself, and, in addition, another token, in bronze, of the graceful "Fontana delle Tartarughe" (tortoises), a copy of the most charming fountain in Rome, a bold and elegantly composed group, with figures of four youths and dolphins and tortoises, the design of which was formerly attributed to Raphael, though it was erected by the Florentine Taddeo Landini in 1585, and having appropriately inscribed the singer's name, the dates on which she sang the Verdi Mass, &c.

The whole is a most graceful and handsome recognition of an artist's talent and worth. Miss Blauvelt surely has every reason for being happy over her successful début in the Italian capital.

Miss Adele Aus der Ohe, the pianist, so well known in New York, played here in the Sala Dante on Saturday last, the 16th, with the Società Orchestrale Romana, under the direction of Pinelli. The occasion was in honor of the fiftieth anniversary (though not strictly correct) of the death of Mendelssohn, with a program as follows:

Sinfonia, in re (Reformation).  
Aria, Gerusalem, from St. Paul.  
Signora Bice Mililotti-Reyna.  
Concerto, in sol min.  
Signora Aus der Ohe.

Miss Aus der Ohe, I need hardly inform you, has considerably more than the requisite technic for the easy execution of this concerto, and she played the same with delicacy of touch and a delightfully easy, graceful air. She received much genuine applause.

This concert, too, was honored by the presence of the Queen.

At the same time the twenty-fifth anniversary of the orchestra was celebrated and a "loving cup" in silver and gold was presented to the director, Ettore Pinelli, together with a parchment framed list containing names of his many admiring and appreciative friends.

\* \* \*

A concert is announced for this afternoon by a pianist named Radwan, with a program consisting entirely of Chopin music.

J. F. VON DER HEIDE.

## Mrs. Hadden-Alexander Plays.

Stella Hadden-Alexander, the pianist, played last week at the Clio Club, Harlem (literary organization), these numbers: "Pavane," Sharp; "Maiden's Wish," Chopin-Liszt. At the Philomel Club concert, Carnegie Lyceum, the "Faust" waltz, Gounod-Liszt, and other solos. At the Woman's Press Club, Romanze, Tschaiakowsky; Tarantelle, Moszkowski; Berceuse and Ballade in A flat, Chopin. She also played at the Philomel Club, at the New England Conservatory re-union (at Miss Phipps') and elsewhere, soon thereafter leaving for Lincoln, Neb., where she will appear at the May Festival in conjunction with Clara and other well-known artists.

## J. H. Childs in Plainfield.

J. H. Childs is another Parson Price pupil who is making giant strides as a singer. Last week the Monday Afternoon Club of Plainfield, N. J., had its tenth anniversary, and he sang.

A lady, who attended the performance made this report, and also handed me the elegantly gotten up program.

From what the lady says Mr. Childs must have fascinated his most aristocratic lady audience. No men present, excepting the singer and his accompanist:

"J. H. Childs (Welsh) delighted and even charmed the 300 of the most aristocratic ladies of Plainfield on Thursday last at the beautiful Casino. Every lady present had to shake him by the hand at the close of the entertainment."

Mr. Childs, baritone, has been studying with Parson Price during the past three years.

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## Frederic Mariner's May Recitals.

THE first of Mr. Mariner's annual series of May recitals occurred on Tuesday evening, May 3, at the recital hall of the Virgil Piano School, 29 West Fifteenth street.

Three pupils played an entertaining program of modern and classical music in a manner calculated to add still more to Mr. Mariner's reputation as a piano instructor destined to be numbered among our best teachers. The pretty recital hall was filled with a select audience despite inclement weather, and the hearty applause given to each performer evidenced a more than ordinary amount of pleasure derived from the evening's performance.

Miss Pauline Ryder played her two Bach preludes in a commanding manner, showing a good appreciation of Bach music and its demands, the D minor prelude particularly being given with a high degree of merit. "Crescendo," by Lassen, proved a good vehicle to show her capabilities in the line of impassioned effects, and was worthy of the encore it received. The Mendelssohn-Liszt Fantaisie, an ambitious number for a student, while it revealed limitations in time and rhythm, proved enjoyable, and indicated a reserve fund of power and endurance in both weight and velocity. Miss Ryder is certainly in good hands, and with more study and experience in public work she should surely develop into a pianist of ability.

Miss MacLagan, the only one of the three pupils who, if memory serves rightly, played last season, showed marked improvement in repose and general excellence. Her interpretation of the Beethoven sonata, while rough in spots, was on the whole interesting; the beautiful adagio movement proved her careful attention to detail work and not a little appreciation of musical effects. "The Willow," by Dunkley, a dainty little thing, with its swaying, dreamy rhythm and legato chord effects, was well interpreted.

Perhaps the most interesting feature of the evening was the work of Miss Lottie Cole, a miss of some fourteen summers, who has been with Mr. Mariner only during the past winter. Nevertheless, she reflected credit upon her teacher, and also gave one and all pure enjoyment by her dainty appearance and remarkably good playing. Very evident was the fact of her Virgil training, for in all her work one could not help but detect the combined movements of arm and hand, the graceful attack and leaving of keys, the properly curved fingers and finger action, all marked characteristics of this valuable method. The Coverley berceuse was her best number, evincing genuine musical ability, while the Lavallée "Papillons" served to display the velocity and clearness of her execution. All the young ladies received beautiful floral tributes and the stage was most artistic in its decorations. Mr. Mariner may congratulate himself on the success of his first May recital of 1898. This was the program:

Preludes.....Bach  
Scherzo, op. 16, No. 2.....Mendelssohn  
Water Sprites.....Heller  
Impatience.....Heller  
The Wind Mill.....Coverley  
Sonata, op. 10, No. 1.....Beethoven  
Crescendo.....Lassen  
Gavotte.....Dreyschock  
Berceuse.....Coverley  
Les Papillons.....Lavallée  
The Willow.....Dunkley  
Air de Ballet.....Chaminade  
Midsummer Night's Dream, Fantaisie, Mendelssohn-Liszt

## Annual Concert of Pratt Pupils.

At the Hotel Endicott clubroom last Thursday evening the annual concert by pupils of S. G. Pratt occurred, the primary department (three numbers), intermediate (four numbers) and advanced (six numbers), all participating.

## Second Concert of Woodruff's Society.

Arthur D. Woodruff's East Orange Musical Art Society gave the second concert of their second season the last week in April, assisted by Heinrich Meyn, the Dannreuther String Quintet and Miss Emma S. Brett, accompanist. Among the prominent choral numbers were the "Spinning Song," from the "Flying Dutchman," with solo parts by Miss Clerihew and Mrs. Slimmon; Raff's "When Glows a Heart," and the Kjerulf Serenade. Mrs. Alexander King is president of the society, consisting of some seventy female voices.

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## Hans Kronold's Engagements.

HANS KRONOLD, the 'cellist, has many practical proofs to show of the popular interest in his playing. He is one of the busiest of musicians as may be seen from the list of places where he has played during the past season:

- September 22, Flushing, L. I., Knickerbocker Club.  
 " 26, Rockville, Conn.  
 " 27, Rockville, Conn., 'cello recital.  
 October 12, Brooklyn, N. Y., Unity Club.  
 " 14, Bangor, Me., music festival.  
 " 15, Bangor, Me., music festival.  
 " 16, Bangor, Me., music festival.  
 " 18, Portland, Me., music festival.  
 " 19, Portland, Me.  
 " 20, Portland, Me.  
 " 25, Staten Island.  
 " 26, New York, Chickering Hall.  
 " 28, Bridgeport, Conn.  
 November 3, Brooklyn, N. Y., chamber music concert.  
 " 4, New York, Steinway Hall.  
 " 6, New York, Æolian recital.  
 " 15, New York, Æolian concert in honor of Ysaye and Pugno.  
 " 18, Philadelphia, Pa., concert in New Century Club.  
 " 22, Newark, N. J., 'cello recital.  
 " 23, New York, Chickering Hall, chamber music concert.  
 " 29, New York, Chickering Hall.  
 December 1, Newark, N. J.  
 " 7, New York Manuscript Society, Manhattan Hotel.  
 " 14, New York, Chickering Hall.  
 " 16, Brooklyn, N. Y.  
 " 18, New York, concert Presbyterian Church in honor of Guilman.  
 " 21, Brooklyn, N. Y.  
 " 26, Rockville, Conn.  
 January 5, New York, Rubinstein Club.  
 " 6, Norway, Me.  
 " 7, Lewiston, Me.  
 " 8, Augusta, Me.  
 " 9, Brunswick, Me.  
 " 10, Bangor, Me.  
 " 11, Dover, Me.  
 " 12, Rockland, Me.  
 " 13, Portland, Me.  
 " 14, Houlton, Me.  
 " 22, New York, Æolian recital.  
 " 27, White Plains, N. Y.  
 " 31, New York, Presbyterian Hall.  
 February 4, Newark, N. J.  
 " 8, Philadelphia, Pa., Wellesley College.  
 " 18, New York, Astoria Hotel.  
 " 21, Manchester, Conn.  
 " 24, New York, B'nai B'rith Club.  
 " 27, Rockville, Conn.  
 " 28, Orange, N. Y.  
 March 4, New York, Manuscript Society.  
 " 6, New York, Austrian Society.  
 " 11, Hackensack, N. J., Gounod Society.  
 " 12, New York, Liederkranz.  
 " 13, New York, orphan asylum.  
 " 18, Brooklyn, Memorial Hall.  
 " 19, New York, Æolian concert.  
 " 23, North Adams, Mass.  
 " 24, Greenfield, Mass.  
 " 30, White Plains, N. Y.  
 April 9, New York, Æolian recital.  
 " 12, New York, Chickering Hall.  
 " 13, Newark, N. J., Reformed Church.  
 " 14, New York, Hugos.  
 " 20, Middletown, Conn.  
 " 21, Hartford, Conn., Y. M. C. A.  
 " 22, Meriden, Conn.  
 " 24, New York, Unitarian Church.  
 " 28, Greenfield, Mass.  
 " 29, Rockville, Conn., Concert Liedertafel.  
 " 30, New York, College of Music.  
 May 4, Washington, D. C., Damrosch Society.  
 " 6, Rye, N. Y.  
 " 7, New York, Lenox Lyceum.  
 " 12, Brooklyn.  
 " 20, Brooklyn, Academy of Music, Teachers' Association.

Mr. Kronold will be equally occupied during the month of May—during the whole summer, in fact—since when he puts aside his concert engagements he expects to spend from six to eight hours a day in hard study. In the meantime he will appear in concerts in Albany, Middletown, New Haven, Great Hampton and other places. Considering also that Mr. Kronold holds the position of solo violoncellist at All Angels' Church in New York, playing for two services each Sunday, and considering also that he is one of the professors at the New York College of Music, it will be seen that he considers himself but a

steward of the great musical gifts which he has been endowed with, and will not allow them to languish through lack of care on his part. His industry and noble enthusiasm mark him as one who deserves the undoubted success he has gained. After this month he will be under the management of S. Fischel.

## The Gallico Concert.

TUESDAY evening of last week Carnegie Lyceum was crowded to witness the excellent showing made by the pupils of Paolo Gallico, the well-known piano virtuoso. This was the program put forth:

- Egmont Overture.....Beethoven  
 Concerto, G minor, third movement.....Moscheles  
 Miss Ida Rothstein.  
 Capriccio Brillante, op. 22.....Mendelssohn  
 Miss Stella Platz.  
 Concerto, D minor, first movement.....Rubinstein  
 Miss Carrie Friedman.  
 Concerto, op. 23, first movement.....Tschaiakowsky  
 Miss Augusta Kahn.  
 Lohengrin's Farewell.....Wagner  
 William Xanten.  
 Concerto, op. 22, Finale.....Saint-Saëns  
 Miss Josie Stern.  
 Scherzo.....Littolf  
 Miss Esther G. Burke.  
 Concerto, op. 16, first movement.....Grieg  
 Rolf Morck.  
 Marche Militaire.....Schubert  
 Mr. Gallico conducted.

The orchestra was perhaps too large for the acoustic properties of the Lyceum, but there can be no question as to the high average of merit displayed by the young people. Miss Rothstein has nimble fingers and compassed easily the technics of the Moscheles. Miss Platz played the Mendelssohn with grace and finish, while Miss Friedman may be fairly congratulated on her reading of the Rubinstein D minor. Perhaps the most brilliant playing of the evening came from the supple fingers of Miss Kahn. Mr. Morck did full justice to the first movement of the Grieg, displaying a musical touch and good technic. Miss Burke and Miss Stern did admirable work, and Mr. Xanten sang with fine taste and feeling. Mr. Gallico's conducting was all that could be desired.

## Abbey, Schoeffel &amp; Grau, Ltd.

When the final transfer of the Tremont Theatre property to the Abbey, Schoeffel & Grau Company, Limited, to the Boston syndicate, represented by John Schoeffel, is made the firm will be known as the Tremont Amusement Company, and the Abbey, Schoeffel & Grau Company will dissolve.—Ex.

As generally understood the dissolution has already been accomplished.

## Inez Grenelli in Galveston.

The success of Miss Inez Grenelli at the concerts in Galveston recently has been most marked. She has been the recipient of many social courtesies while there; in fact, she has been overwhelmed with flowers and attention. This is naturally very gratifying to the young singer, who is much touched by such evidences of appreciation.

The music critics were unanimous in their praise of her voice, and the *Texas Post*, a paper printed in German, had the following to say, the notice having been translated as literally as possible:

The chief interest of the evening was, of course, the appearance of Miss Inez Grenelli. This heaven endowed prima donna had already won a brilliant name in Europe, and the best reputation preceded her here. She sings magnificently, and what we esteem still more highly than her admirable training is her girlish simplicity and amiable modesty.

The hearts of all music lovers were drawn to her, and the deepest silence reigned in the hall as this celebrated diva began to sing.

Miss Grenelli sang the grand aria from "Freischütz" most artistically, and we much regret we cannot hear her as the prima donna in this opera. The aria was followed by thunders of applause. Miss Grenelli was recalled many times, and at last as an encore gave us, not another aria, but a simple heart touching lullaby by Brahms. She sang this in her own beautifully finished way. Verily Miss Grenelli had the whole audience at her feet.

## Carl Fiqué's Comic Opera.

THE Brooklyn Quartet Club gave, on Sunday evening, April 24, a concert and first performance of Carl Fiqué's new comic opera. The first part of the souvenir program comprised the "Sailors' Chorus" from the "Flying Dutchman" and other numbers, including an arrangement by Neubner of a German version of Malbrook's "S'en va-t-en Guerre." The second part was devoted to the new opera, "Papa Priesewitz," the one-act piece by Conductor Carl Fiqué. The scene is laid in the Kunstler Halle, Berlin, and there is a grand ball scene. The characters are:

Priesewitz, a wealthy factory owner in the town of Daemelwalde.....Hermann Koeln  
 Helene, his daughter.....Miss Anna Eleonora Jung  
 Irma von Szapany, Hungarian Prima Donna.....Mrs. Katherine Noack-Fiqué  
 Carl Eckart, a young artist.....William Bartels  
 Fritz Keckefeld, student.....Max Koeppe  
 Bodo von Strudelsee, Lieutenant of Infantry.....Max Karisch

The Hungarian prima donna sang a lied that smacked of the putza, but the most genuine comic bit was the parody on "Tannhäuser," given by Max Koeppe in his character of Fritz. Max Karisch's Bodo, too, was decidedly funny. The music is not particularly original, but is pleasing and bright. The proceedings wound up with a dance.

## Dates for Miss May Brown.

Last month Miss May Brown, violinist, played for the Musical Club, of Summit, N. J. She has been engaged for a concert given by the club on June 3; also by the Chamade Club, of Yonkers, for their concert. Here are two press excerpts of interest relative to the charming young violinist:

Miss May Brown, the violinist, gave a dramatic interpretation of the Reverie by Vieuxtemps, and a delicate though spirited rendering of the serenade "Andalousie" and Canzonetta by Godard. The charm of Miss Brown's playing seems to increase each time she is heard.—Record.

Miss Brown, who is always heard with pleasure, played two numbers by Godard, a Reverie by Vieuxtemps and a dainty little Serenade by Pierre, all with fine effect. Miss Brown's tone is pure and virile, and she is always in sympathy with the varying spirit of the music.—Herald.

## De Packh-Gould Musicales.

Again was the musicale given by this combined artistic couple a brilliant success, quite a number of prominent people being of the audience. Baroness de Packh was in excellent voice. The pièce de resistance was the "Hungarian Melodies," arranged by Korbay. These and songs by Schumann, Schubert, Rubinstein, Chaminade and Holmès were immensely enjoyed by the audience, and especially because of the clear enunciation and the phrasing, as well as the spirit and the splendor of voice.

A song by Mr. Gould, entitled "Liebes Leid und Frend," words by Baroness de Packh, had a very good success. It is in manuscript.

The pupils, the Misses Vales and Miss Banachowsky, pleased everybody by their artistic singing. Mr. Kuzdo is a violin player of unusual merit; he has a beautiful, rich tone and faultless execution, and met with emphatic success. Mr. Gould came in for a share, the audience appreciating his fine accompaniments.

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 York.

## Baernstein in Chicago.

THE favorite American basso's appearance in Chicago with Thomas' Orchestra signaled another notable success, due to his excellent singing of both the parts of Gurnemanz and Amfortas in Wagner's "Parsifal." Mr. Baernstein has now returned to New York and is singing in various places nearby. He appeared in Mount Vernon May 2 and with the Schubert Vocal Society in Newark, N. J., May 6, gaining new credit there for his Mephisto in the "Damnation of Faust." Some approaching engagements are: "The Swan and the Skylark," with the Binghamton Choral Society, in Binghamton, N. Y., May 12; "The Creation," in Englewood, N. J., May 13, Arthur D. Woodruff, director; the Verdi "Requiem," in New Haven, directly after, and the Cincinnati May festival toward the end of the month.

Mr. Baernstein is unable to respond to all the many offers of engagements which he receives. Among recent ones which he has refused are: "The Messiah," in Plainfield, Ohio; "Elijah," Plain City, Conn.; a song recital in Pittsburg, Pa.; "Die Schoene Melusine," Orange, N. J., these making, with others during the past three weeks, twenty-eight in all which he could not attend to on account of conflicting dates.

His press notices attest the flattering interest which he has awakened, not only in Chicago but in many other cities:

The second part of the program was given over to Wagner, who was represented by several "Parsifal" excerpts, including the "Vorspiel," the "Good Friday Spell" and the "Funeral Procession" and "Glorification." Joseph Baernstein, a newcomer, proved to be a singer of adequate vocal power and with a decided sense of dramatic effect.—Chicago Recorder, April 30, 1898.

The beautiful "Vorspiel" from "Parsifal" was exquisitely played, and then George Hamlin and Mr. Baernstein, assisted by the men belonging to the chorus of the association, sang the "Good Friday Spell," the "Funeral Procession" and "Glorification." Mr. Baernstein has a splendid voice, well placed, rich and dramatic, and he used it to advantage.—Chicago Daily News, April 30, 1898.

In these Mr. Hamlin's beautiful tenor and Mr. Baernstein's bass voice, the latter heard here for the first time and highly appreciated, gave life and meaning to the music.—Chicago Chronicle, April 30, 1898.

Mr. Baernstein sang the bass music of the excerpts presented with feeling and sympathy for the high intent of the composer.—Chicago Inter-Ocean, April 30, 1898.

Mr. Baernstein possesses a large voice full of fine quality.—Chicago Times-Herald, April 30, 1898.

The "Good Friday Spell" and "Funeral Procession" and "Glorification" left absolutely nothing to be desired. There was abundant color, beauty and correctness in the execution. Mr. Baernstein sang impressively.—Chicago Evening Post, April 30, 1898.

Joseph S. Baernstein, basso, of New York, will complete the list of artists for Cincinnati festival. The engagement of the last named is of particular importance, since he is without doubt the coming basso of the period. He ought to be heard in Pittsburg either before the Art Society or the Apollo Club, and that before long.—Pittsburg Leader, April 10, 1898.

Mr. Baernstein is a young singer with a noble voice admirably suited to the style of delivery which the part of Esra calls for, and which was given with a good appreciation of its dignity.—Brooklyn Times, April 26, 1898.

The star of the performance was Mr. Baernstein, the basso. He has a glorious voice well placed, and its compass enables him to sing the tender baritone passages as well as the basso parts, in which "The Curse" was sung last night. Mr. Baernstein is blessed, too, with great dramatic power.—Brooklyn Standard-Union, April 26, 1898.

Mr. Baernstein was both a surprise and a pleasure. His voice seems limitless in quantity, and its richness in me-

ludious passages, together with its dark metallic quality where tragedy or gloom are required, make a most unusual combination. To indicate him by comparison, he is more like Plançon than anybody else, and the comparison is not at all to the disfavor of the young singer. He has the same quick, dramatic appreciation which makes Plançon's singing satisfying, and he has fully as much power and richness of tone. Mr. Baernstein looks surprisingly young for the work he does, and he is emphatically a bass to be reckoned with in future.—Brooklyn Daily Eagle, April 26, 1898.

## Last Apollo Club Concert.

APRES moi, le déluge. So William R. Chapman might have remarked aptly at the close of that brilliant concert in the Waldorf-Astoria ballroom Tuesday evening last. For it seemed a fitting climax to the good concerts of various societies under his direction, and now that the season is really over nothing can be justly expected save a deluge of minor and less interesting affairs that mark the tail-end of the musical season. But Mr. Chapman is a modest man, considering his successful career, and it is not likely he really said anything at all beyond a word of congratulation to the company of "brave men and true" who followed him to victory through tangles of counterpoint and cross rhythms. The men of the club evidently felt a little braver than usual, for each wore a small silk flag arranged as a badge, an edition in miniature of the immense flag draped across the wall behind them.

The first number, "Bedouin Song," Bayard Taylor's words set to music by Arthur Foote, was sung with spirit and fine sentiment, one excellent point being the crescendo in the second line of the refrain, and another the delicacy of expression in the line "The word that shall give me rest." Breadth of style and musical volume of tone marked "The Sea," by Nicodé, the dignity of the words receiving full musical interpretation. No more exquisite bit of work may be remembered of any chorus than the shading off to an open-tone pianissimo in the last line, a line expressing the calm, unwavering expanse of the sea, "primeval, eternal." The tone might have been very different if there had been no undercurrent of poetic sentiment in the club.

One secret of Mr. Chapman's success seems to be his power not only of developing a composition technically, but emotionally—conveying the true, general impression demanded by the composer and poet. Most conductors try to do this, but most of them fail lamentably. With the good material to work with and the improvement to be looked for each season New Yorkers may well congratulate themselves in advance on next season's results. "Marionetta," of course, was redemanded, and re-demanded so vigorously that the courteous conductor was obliged to swing his company off again into the lively waltz song where the clearly enunciated syllables made every now and then a charming background for the flowing or staccato phrases which unfolded the little musical story by Meyer-Helmund-Smith. Some less satisfactory work was done in the Mohr composition, called "To the Genius of Music." It is an ambitious piece of work per se and has some well harmonized passages; but it needed more precision in places, less volume from the basses and more clarity from the tenors, and from all less straining of voices at the close. It was evidently selected so as to give an opportunity to Mrs. Alma Powell to sing an incidental solo. The choice was unfortunate, for the quality of her voice did not prove suitable to this style of composition, nor always ring true against and above the sustained force of the chorus.

But how gloriously Mrs. Alma Powell sang her solo, the unique Magyar aria, "Hunyadi Vaszlo," by Erkel. What color, what fluency, what marvelous range of tone! What accuracy in fioriture, what pure liquid beauty in the extremely high notes, touched with bird-like ease, and what richness and feeling in those low tones, properly the

tones of a low contralto! A series of exclamation points best describe the emotions of the audience while listening to the transitions so characteristic of Hungarian music, those strains of tender melancholy and fierce pride followed by passages of dancing gaiety. Altogether it was a vocal triumph; and it was added to by Mrs. Powell's stage presence. A picture of dark, glowing beauty not soon to be forgotten was the young singer as she took in her arms the magnificent sprays of deep red roses brought to her after this tour de force. Her encore was a bewitching version of an old German song, seldom heard now, "The Maiden and the Moon."

Scarcely less gratifying technically were the evidences of Signor Quintano's skill as a violinist in the Vieuxtemps "Fantaisie Appassionata," and of his true musical feeling in some passages that were not all fire and fury. Enthusiastic applause compelled him to add his own caprice, which represented about as many violin tricks as may be heard nowadays. The shading of the final trill was the most perfect the writer has heard, excepting from Sarasate. Quintano's double stopping, too, was good. And as he learns to restrain his tendencies to over-excitement of manner his virtues as a violinist are more readily recognized. One patriotic song was attached to this part of the program, a duet, "Army and Navy," sung by two club members, John W. Fulton and W. W. Thomas, whose good voices made even the interminable verses almost interesting. Otherwise one verse would have been quite enough for the musical minority, the majority evidently wanted Messrs. Fulton and Thomas to keep on expressing public sentiment till daylight.

The second part of the program began with "Laughing," by Abt, one of the club's best pieces, and included, also by the club, "Sweetheart, Awake!" and a "Cavalry Song." The same soloists appeared, Miss Powell winning new success with Prochs' air and variations and Signor Quintano's own gavotte meeting with appreciation. But others appeared, too—Miss Helen Robinson, a young pianist of much refinement of style and possessing good technique, as shown particularly in the Chopin G minor Ballade. Unluckily, after De Pachmann, no one can play the Chopin G minor to New York. Four club members also forged to the front with selections which showed more good voices and kept the audience from losing enthusiasm. And, of course, a stirring and harmonious outburst of patriotic feeling closed the program—"The Star Spangled Banner." And unseen flags went on waving in everybody's mind when the last and most popular concert of the Apollo Club came to an end.

## Sealy's Madrigal Club.

Frank Sealy, best known to New Yorkers as organist of the Oratorio Society, is conductor of the Newark Madrigal Club. April 27 this society, now in its eleventh season, gave its second concert, with the artistic aid of the Kaltenborn-Beyer-Hané String Quartet. The concert was most successful in every respect. Following are several press notices of Mr. Sealy in his several capacities:

Mr. Sealy has displayed his usual good sense in writing a musicianly work without making it difficult. His setting of the 65th Psalm is written for two sopranos and alto, with a short soprano solo, and is marked by broad treatment and religious fervor.—Daily Advertiser.

Frank L. Sealy's scholarly performance (Rochester Convention) of the Bach A minor Fugue was one of the best organ solos so far contributed. He has the good taste to register a fugue with sufficient variety and to make the "subject" ever uppermost.—Buffalo Review.

It may be truthfully said that this club (Newark Madrigal Club) has reached a plane of excellence in unaccompanied part singing never before attained in Newark. That their excellences are due to the careful and intelligent training of Mr. Sealy is unanimously acknowledged.—Sunday Call.



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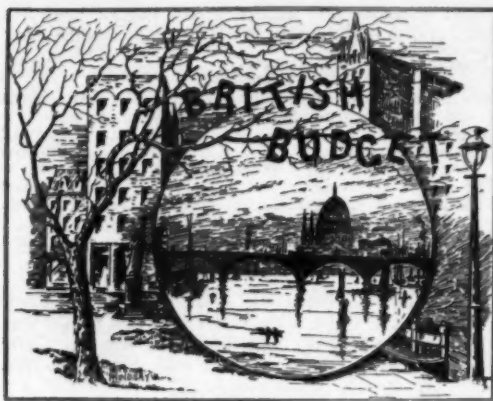
**FANNIE - - - - -**

**BLOOMFIELD  
ZEISLER.**

568 East Division St., Chicago., Ill.

LONDON DEBUT—

Philharmonic Society—April 28, 1898.



BRITISH OFFICES OF THE MUSICAL COURIER,  
21 Princes Street, Cavendish Square,  
LONDON, W., April 22, 1896

**M**ME. BLOOMFIELD-ZEISLER was one of the principal musicians present at Rosenthal's last recital at St. James' Hall Saturday afternoon. I have also seen her at several musical functions.

The favorite tenor at the Hofoper, Andreas Dieppel, has decided to leave Vienna at the conclusion of his contract on account of certain differences concerning the renewal. He has accepted from Maurice Grau an engagement for two years in New York, beginning next October.

Herr Georg Liebling is to be a guest at the annual dinner of the Royal Society of Musicians of Great Britain on the 23d, and he is returning from Berlin in order to be present. This institution is the oldest in Great Britain, and nearly every musician is a member of it. This is a distinguished honor that has been conferred upon Herr Liebling, as only those of the greatest eminence in the musical world are invited as guests to this annual meeting.

Verdi's health has slightly improved within the last few days; he no longer suffers from insomnia. The maestro has decided to leave Genoa and take up his residence in Milan, where he has so many associations and where his dearly loved wife found her last resting place. As soon as he is well enough he will move to the Hotel Milan, to the suite of rooms known by his name, which he has regularly occupied for the last thirty years.

William Kea, conductor of the Scottish Orchestra, has lately paid a visit to Moscow, where he conducted three concerts on the invitation of the Imperial Russian Company of Music, in Moscow. In each case the soloists, chorus and orchestra were members of the Moscow Conservatoire.

Miss Edith King Hall, a daughter of the late organist and composer, Charles King Hall, will appear as Celia in Charles Ery's costume recital of "As You Like It," on April 23, at St. George's Hall.

Miss Ella Russell will be the vocalist at Robert Newman's benefit concert on the 30th.

Herr Richard Strauss has been engaged to succeed Weingaertner at the Royal Opera, Berlin; his contract is for ten years.

Mlle. Rosa Olitzka received a casket containing a handsome set of silver spoons from the Czar as a souvenir of her recent engagement at the Russian Imperial Opera.

At the Belfast Feis Ceoil Mrs. Alicia Adelaide Needham carried off the first prize for the best Irish song.

Leon Gastinel, the author of the ballet "Le Reve," is finishing a work destined for the exhibition of 1900. It is called "La Voix de l'Avenir," and is divided into three parts, one, "Le Temple"; two, "La Lyre"; three, "Le Glaive." The vocal parts will be sustained by orchestra and organ.

Herr Georg Liebling, whose "Suite à la Watteau"

scored such a success at his eighth recital, has composed while en route from Kissingen to Berlin four piano pieces, entitled "Nouvelle Suite à la Watteau": a, "Louis Quinze"; b, "Marquise de Pompadour"; c, "Reverie-Berceuse," and d, "Bal Champetre."

The Edinburgh University graduation ceremony was held in the McEwen Hall last Wednesday. T. H. Collinson presided at the organ. It was specially interesting from the fact that the first Scottish musical degree by examination was conferred upon Matthew Shirlaw, who was capped Bachelor of Music.

At a general meeting of the stewards of the Gloucester Musical Festival, held on the 2d inst., it was announced that Miss Ellicott's choral ballad, "Prince Henry of Navarre," would be given at the secular concert instead of the orchestral piece by the same writer. The name of Miss Giulia Ravogli has been added to the list of principal vocalists engaged for the festival.

John B. M'Ewen, M. A., has just been appointed professor of harmony at the Royal Academy of Music, London. He is a son of the Rev. James M'Ewen, Sydney Place U. P. Church, Dennistoun, and has for some time been on the teaching staff of the Glasgow Athenæum School of Music. He was himself a distinguished student at the academy, gaining the "Charles Lucas" medal for composition, and during his late session there acting as sub-professor to Dr. Prout.

#### CONCERTS.

At the Lamoureux concert, Tuesday afternoon, a new concerto for piano and orchestra, by Theodore Dubois, director of the Paris Conservatoire, was brought forward for a first hearing in London, with Miss Clotilde Kleeberg at the solo instrument. The work is scholarly in design, masterly in execution and artistic in detail, and in this wise in harmony from what might be expected from such an artist, master and scholar. I should not have been surprised if the work of such a learned, busy man had not been found lacking in some of those spiritual poetic qualities which alone can give the true ring to a work. While in this work M. Dubois has not scaled the summit of Olympus, he has, nevertheless, reached an enviable height on the almost inaccessible mountain. The spirit of the work is classical, especially in the first two movements. It has been written by a man versed in the art of Beethoven and Chopin, and while the structure and treatment lean toward Beethoven, the harmonies and melodies occasionally have a Chopinesque flavor about them, without in any sense being plagiarisms.

The first movement is, on the whole, more contemplative than compelling. Refined feeling is the characteristic of both themes, but a well-managed and effective climax makes its appearance at the end of the movement. The slow movement is also in the classical spirit. Its difficulties are precisely those of a Mozart adagio, i. e., they demand from the executant perfection of delicacy and grace as well as an elevated, if not a profound, poetic sense. No trace of the polisher's tool, nor smell of the lamp is to be found in it. It hurries along as unconstrainedly as an improvisation, in spite of its strictly formal construction. In the last movement one hears the French nationality of the composer in unmistakable accents. Not only have the melodies a French contour, but the spirit and caprice of the whole movement are thoroughly Gallic. The concerto is in the unusual number of four movements. As an introduction to the finale, the composer had the happy thought of making a cadenza of fragments taken from the first three movements. Miss Kleeberg played in a manner thoroughly worthy of the concerto, and was heartily recalled at the close. The program further contained Beethoven's "Egmont" overture, Saint-Saëns' "Danse Macabre," an Adagio by Dvorák, and of course the inevitable Pathetic Symphony of Tchaikowsky.

Much as I once championed this work, I must regret the fact that it is heard so often to the exclusion of other symphonies. The most "pathetic" thing concerning this work now is the unwholesome taste for morbidness which frequent hearing of it is bound to develop. I have no doubt but that conductors and managers agree with me, but the Pathetic Symphony means a full house. Therefore let the other symphonies wait until the public are as weary of it as the musicians.

Herr Rosenthal's third and last recital of the season, given last Saturday at St. James' Hall, was probably one of the greatest successes ever won by any artist in London. Every seat was taken, many were turned away, and the enthusiasm ran high from the very first number. The program opened with Beethoven's sonata in E, op. 106, followed by Schumann's "Etudes Symphoniques." I have never before heard the former treated with more reverence and true classical feeling, and it came as a revelation to many in the audience who have been fond of contending that this giant of the keyboard had nothing in his favor but technic. His reading of Schumann's masterpiece is, as might be expected, very different from that set before us by the pupils of the "Schumann School," but it is nevertheless effective and interesting, marked by the strong individuality which characterizes all Herr Rosenthal's work. His masterly interpretation of this number caused him to be recalled several times on his retirement for the usual pause in the program. A group of pieces by Chopin—Nocturne, Ballade in A flat, and Etude—proved very pleasing. The closing numbers were those which take an audience by storm, and in Herr Rosenthal's hands their effect was tremendous. Rubinstein's charming "Serenade," and the "Toreador et Andalouse" were superbly played, and an encore was inevitable. But the tour de force of the afternoon was certainly the performance of Liszt's "Don Juan" fantasia, one of the most difficult of works. The ease with which it was played and its irresistible elan fairly took one's breath away. Liszt's works, with their technical difficulties, need a Rosenthal as a technical exponent, for it is only in such case that they can be made more than tests of dexterity. "Don Juan" evoked frenzied applause and shouts, which could only be silenced by the return of the pianist. It was a superb exhibition, and one that will long be remembered by all who were present.

F. V. ATWATER.

#### Miller, a Sbriglia Pupil.

E. Presson Miller, whose pupils sang so well at the recent Metropolitan College Lecture on Italian Opera, by Frank Hunter Potter, is a pupil of the maestro Sbriglia, with whom he expects to again study this summer.

#### Miss Thursby's Pupil.

Miss Estelle Harris, of Easton, Pa., is a pupil of Miss Thursby's, who made a most pronounced success there at the last Orpheus concert. Said the Easton paper of her:

Naturally, there was deepest interest in Miss Harris, the popular local soloist, and when she appeared for her first selections the house extended a most hearty greeting. Miss Harris sang better than ever before in public appearance. Her selections were admirably adapted to her rich, mellow voice, and she sang with an effect never before attained in public concerts by her. "Elegie" and the "Madrigal" were sung charmingly, and then the audience insisted upon and obtained an encore—"The Last Rose of Summer." Miss Harris sang the solo verses in "The Star Spangled Banner" with excellent comprehension of the sentiment and great effect in rendition. She enunciated very clearly, and the stirring words of the national anthem swelled rich and full throughout the auditorium. The audience rose as she began singing the first verse. The Orpheus sang the chorus and the entire audience joined in the chorus after the last verse. And thus ended a concert by the Orpheus long to be remembered.



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# INDIANAPOLIS MAY FESTIVAL.

INDIANAPOLIS, May 7, 1898.

HERE centered in the Denison Hotel is a world of art, for housed in this most comfortable hostelry are the glorious voiced Jacoby, David Bispham, Johanna Gadske, George Hamlin and Emma Juch. Van der Stucken and Ysaye also add lustre to the gorgeous wealth of music now assembled here in honor of the annual great festival. And what a festival for a mid-West city! What splendidly arranged programs, giving to the Indianapolis people a feast of music which but few cities can boast. But alas for the warring times and troublous anxiety which are now filling people's minds to the exclusion of all else! The present festival, I am told, has been one of the greatest musical successes of the ten festivals given here, and at the same time one of the biggest financial failures. And this is easily accounted for. Husbands and brothers are away at the encampment, and how can the women interest themselves in the doings of the city when they do not know what woeful happenings a day may bring forth. It is not lack of appreciation, but simple distaste to join in any celebration while this state of uncertainty exists.

As if to add more dullness to the general gloom, the weather has been most unpropitious; it rained unceasingly until to-day from the first morning of the festival, conducting still further to the disinclination to attend. Matters, however, mended at this afternoon's concert, and a big crowd assembled, while to-night standing room was at a premium. But one or even two such attendances do not compensate for the losses already sustained, and the generous directors will have to dive deeply to supply the deficiency.

If the festival has been marked for small audiences, it has been amply compensated for in the splendid appreciation shown, and neither George Hamlin, the American tenor, who is capturing all the big engagements, nor David Bispham, can complain of the treatment accorded them. As to the success of Jacoby, what can be said? With each successive appearance she became a still greater favorite; her voice so like Giulia Ravogli's, but with so much greater compass, simply captivated the people here as it has done elsewhere. And it is not the voice alone; her beautifully distinct enunciation, even in the most trying works, has been noticeable. Her repertory is apparently immense and no music comes amiss to her. I should judge her to be an indefatigable worker, as she is always ready. It was said that owing to some differences of opinion between Emma Juch and the directors Jacoby was asked to sing Mme. Juch's part in addition to that already assigned to her, and that she immediately consented. Hearing her exquisite voice last night I thought "What a glorious Orfeo she would be," and it may be that in a short time Jacoby will be in opera. Last season showed no such voice in Grau's company as that of Mme. Jacoby.

\* \* \*

To a stranger the chorus of this Indianapolis festival appeals as one of which any director might be justifiably proud. Van der Stucken has trained this large body of voices in magnificent style, the tone color, the neatness of attack, the delicacy of the piano passages and the work in general are exceptional. It is one of the best choral bodies I have heard in years and is worthy to rank with the highest class of choral singing.

I was unable to be present at the first performance, but from all accounts the concert was a brilliant success and opened the festival in a very auspicious manner. The program of the second concert, at which George Hamlin received a splendid ovation, was as follows:

Overture, Leonore (No. 3).....Beethoven  
Orchestra.  
Omnipotence.....Schubert  
George Hamlin, chorus and orchestra.



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Aria, Der Freischütz.....Weber  
Mme. Johanna Gadske.  
Funeral March from Götterdämmerung.....Wagner

## IN MEMORIAM ANTON SEIDL

Orchestra.  
INTERMISSION.  
Overture Tannhäuser.....Wagner  
Third act of Tannhäuser.....Wagner  
Elizabeth.....Mme. Johanna Gadske  
Venus.....Mme. Johanna Gadske  
Tannhäuser.....George Hamlin  
Wolfram.....Paul Hasse

Chorus and orchestra.  
The "Pilgrims' Chorus" will be sung by the Amphion Club, Oliver Willard Pierce conductor.

The program of the third concert brought the incomparable Jacoby and Mr. Bispham in Grieg's cantata, "Olaf Trygvasson," which I have never heard sung in more artistic manner. Mme. Juch also came in for her share of the honors at this concert, and sang Liszt's "Loreley"



FRANK VAN DER STUCKEN.

with exquisite delicacy. Responding to two encores, Emma Juch showed that there remained still a great artist and one who could do the most exquisite work if she chose. Her previous appearance on Wednesday had not been marked by success, so the papers said, and this, combined with her determination not to sing in the "Olaf," rendered her somewhat unpopular. But her singing of the "Loreley" re-established her and she also reconsidered matters and sang the few measures allotted to "the woman" in the cantata.

Mr. Bispham, suffering from a severe cold and considerable excitement over the receipt of a cablegram announcing the arrival of a little son, did not surpass himself in the "Walkure" music. By the time the cantata was reached, however, the artist had recovered and sang the music beautifully. The following was the program:

Symphony in E minor (No. 5).....Tschaiakowsky  
Orchestra.  
Aria, Loreley.....Liszt  
Mme. Emma Juch.  
Wotan's Farewell and Magic Fire Scene from  
Die Walkure.....Wagner  
David Bispham.  
INTERMISSION.  
The cantata Olaf Trygvasson.....Grieg  
A High Priest.....David Bispham  
A Woman.....Mme. Emma Juch  
The Volva.....Mme. Josephine S. Jacoby  
Chorus and orchestra.

The playing of the Tschaiakowsky symphony was the best I have heard from the orchestra in Indianapolis.



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This afternoon was children's day and an hour was given over to this program, in which Jacoby was the star:

Overture, Die Meistersinger.....Wagner  
Orchestra.  
Aria from Samson and Delilah.....Saint-Saëns  
Mme. Josephine Jacoby.  
Ophelia.....MacDowell  
Caliban's Pursuit.....Van der Stucken  
Orchestra.  
The Three Gypsies.....Liszt  
Frühlingsnacht.....Schumann  
Mme. Josephine S. Jacoby.  
Children's cantata Into Life.....Benoit  
Children's festival chorus of 800 voices and orchestra.

The children's chorus was good, but I heard several critics say that it did not compare with that of last year. Jacoby covered herself with glory and won all hearts. From her work in this, her first festival here, she may count always on a splendid reception.

To-night's concert was the gala performance, which I was unable to stay out, as this letter has to be in New York on Monday morning, and it was 10 o'clock before the intermission ended. Ysaye and Gadske were the stars, with Paul Haase also lending his sonorous voice in this concert.

\* \* \*

It would have been beneficial to some of the Chicago people to witness the enthusiastic appreciation given all the artists at this festival, and not ill-judged enthusiasm either. Discrimination, a love of good music, a noble sympathy for true art seemed to pervade the atmosphere, and I for one regretted that a whole year must elapse before there is another occasion for such ardent devotion to musical greatness. The program of the concert to-night was:

Overture, Mignon.....Thomas  
Orchestra.  
Concerto in B minor.....Saint-Saëns  
Ysaye.  
The Ride of the Cid.....d'Indy  
Paul Haase, chorus and orchestra.  
Aria, Herodiade.....Massenet  
Mme. Johanna Gadske.  
Melodrama Piccolino.....Geurand  
Hungarian March from the Damnation of Faust.....Berlioz  
Orchestra.  
The Nymphs of the Woods.....Delibes  
Ladies' chorus and orchestra.  
Fantaisie Appassionata.....Vieuxtemps  
Ysaye.  
Songs—  
Der Engel.....Wagner  
My Wife.....Walter Damrosch  
Feldeinsamkeit.....Brahms  
Mme. Johanna Gadske.  
Jubal Overture.....Weber

\* \* \*

And now as to some of the local musicians. Beginning with that talented young pianist and organist, Oliver Willard Pierce, who is director of the Metropolitan College of Music, director of the principal church choir, conductor of the Amphion Club, which rendered such adequate service at the festival, I found him one of the busiest of the busy musicians here, and who could yet interest himself in the welfare of others. This was evidenced in the extreme interest taken in two very talented sisters, who, opportunity allowing, might accomplish remarkable success as ensemble piano players. These two girls, Katharine and Lyda Bell, who owe their musical education exclusively to Mr. Pierce, have surety of technic, excellent style and are generally musically gifted. In some duets played yesterday at the school both the Misses Bell showed precision of attack and good tone color, Katharine especially having a truly singing quality. Good teaching they have now; they need environment, and that from a short experience I should say is not to be obtained in Indianapolis.

Among others whom I met during my stay were two Chicago singers, one Frank Ormsby, tenor, who has the principal church position here, and the other Frank V. Steele, who also holds an excellent church appointment. Both the young artists migrated here about a year ago, and are now enjoying considerable popularity. Mr. Ormsby sang for David Bispham's opinion on Wednesday and earned the approval of that celebrated artist.

Mr. Steele is a bass of great ability and was well known

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in Chicago. He has likewise proven his worth and is acquiring a considerable local reputation as both singer and teacher. The press speaks exceptionally well of his voice and method. At Wulschner's music store, where the principal musicians are to be found, there is immense activity, and notwithstanding the stress of business time could yet be found to give a stranger every facility for obtaining information regarding the profession, and I take this opportunity of thanking Emil Wulschner, who, by the way, was court conductor at Munich thirty years ago, and his courteous managers, Mr. Riegger and Mr. Keyes. The last named was five years the Nashville correspondent for THE MUSICAL COURIER, and therefore took additional interest.

Returning home to Indianapolis yesterday was a soprano who has been studying with Oscar Saenger in New York, and of whom much is said. I have heard from many here that she is one of the finest sopranos in the State of Indiana, and I look forward to the pleasure of hearing her on my return to this city. She is an ardent devotee of Mr. Saenger's method, and if she but sings as well as some of his other pupils, then indeed we may expect to hear an artist.

Foremost among the pianists here is Edwin Farmer, who, after study in Europe with Reinecke, Zwintscher and Buonomici, settled in Indianapolis to teach. With so much success was his venture attended his class is now one of the largest in the city, and he enjoys the respect and confidence of all musicians, whether vocal or instrumental. I understand that several years ago in New York as a boy he played with great éclat, and that the MUSICAL COURIER, among other papers, took much interest in his performances.

Of the older school of artists is Max Leckner, who is known all over the State as president of the State Music Teachers' Convention and as one who for years has labored for the good of the musical community in Indiana. Mr. Leckner is known as an exceptional musician, and I have frequently heard Chicago artists refer to him with sincere respect and admiration.

One of my pleasantest experiences in this city was an interview with Mrs. Flora M. Hunter, who has made Indianapolis her home since 1882. In discussing the present situation she took a very hopeful view of the aspect of musical affairs here, and spoke of the great amount of good done by the Ladies' Matinee Musicales in bringing so many good artists to the city. Mrs. Hunter referred in warm terms of admiration for F. X. Arens, and hoped the time would come when he would again have a big chorus out West. In keeping up with the progressiveness of the time in the interest she takes in all art Mrs. Hunter is remarkable. With the Russian school, the American school, the newer German school and, in fact, all that is best in musical literature she is conversant. It was really one of the most interesting and entertaining hours granted me during my stay to hear this artist, who has been for years the leading woman in musical matters here. I had known from artists of her extraordinary gifted daughter, whose powers as a pianist had gained for her a fine reputation, but I was hardly prepared to find that she owed her instruction solely to her mother, Mrs. Flora M. Hunter.

It has remained for this prettiest and cleanest of cities to produce the crudest kind of a musical institution. Until I read the following I had thought long since that primitive boarding schools were exclusively confined to the villages of England or Scotland. With our twentieth century ideas, our go-ahead progressiveness and the common sense principles upon which we are supposed to conduct our educational institutions, it is somewhat startling to receive a set of rules from a musical conservatory circular couched in the following terms:

The young ladies are required to attend divine service on Sunday morning regularly. Perfect quiet is to be maintained throughout the day in every part of the house. No sound of the voice in song or of musical instruments is allowed on the Sabbath.

No visits are allowed to be made or received on this day.

The young ladies are particularly requested to observe

everywhere and at all times politeness and dignity in walk, manner and conversation. In a family of many members it is necessary to always speak in low but distinct tones in order to maintain the refinement of an institution of high standing.

Punctuality in all duties, in rising and retiring, in attendance to lessons, practicing, &c., is required.

Beds are to be prepared for airing before breakfast.

Furniture marred or otherwise injured by students will be repaired at their expense.

The gas light must be entirely turned off upon leaving the room and upon retiring at 10 o'clock.

No lights will be allowed after 10 p. m.

The young ladies are especially requested to keep away from windows and from lingering at open doors leading to the street. The most careful attention is to be paid to the closing of the shutters before dressing or undressing and before lighting the gas.

The young ladies must always be neat in their dress. They may wear wrappers in their rooms only; and if belted, for breakfast in the dining room.

No visits of the students in each others' rooms are allowed before 8:30 p. m.

Each student is to take a daily walk of from thirty to sixty minutes' duration. On meeting a gentleman friend a polite bow is all the acknowledgment allowed.

Errands on business or visits need special permission.

Domestics are not to be asked for any service beyond their regular work. In extraordinary cases their help may be solicited through the preceptress or her assistants.

Friday evening is arranged for the reception of friends, both ladies and gentlemen.

The students of the conservatory will only visit such entertainments which will further them in their studies. They are expected to attend to their studies with fervent love and with that minute care in every detail without which no high degree of proficiency is possibly attained. For consideration of health, however, they should not overstep the limit of six hours per day. At 9 o'clock p. m. precisely the young ladies will cease all musical exercises, arranging to retire precisely at 10 o'clock.

Before retiring each young lady should read the Bible, with prayer and thanksgiving to the Heavenly Father, whose blessing alone can crown our efforts with success for life and eternity.

And so these rules go, not only to pupils but to parents; and this is the enlightenment of the end of the nineteenth century! This conservatory (heaven save the name!) may do in Indianapolis, but I do not advise its removal to pious Chicago.

FLORENCE FRENCH.

#### Jessie Shay Performances.

Miss Jessie Shay, the pianist, played on the 3d at a concert of the New York Medical College, Presbyterian Hall.

She is to play on the 19th for the St. Cecilia Society of Troy, and on the 20th at the Academy of Music in Brooklyn.

#### Praise for J. Harry Wheeler's Method.

J. Harry Wheeler has received this letter:

DEAR MR. WHEELER—I am so glad to hear of your success in New York. You know I teach your method, and it is giving excellent satisfaction. I cannot thank you enough for the help you were to me. In all I have about fifty pupils, and some of them are good. Once more allow me to repeat the general comment on your method. It simply more than fills me with enthusiasm over the success I have had through it in teaching. Success to you always. As ever, Your friend and grateful pupil,

E. D. K.

CHICAGO, Ill., April 10, 1898.

#### Victor Clodio at Waldorf-Astoria.

Victor Clodio, the well-known tenor, gave a concert a week ago at the Waldorf-Astoria, assisted by the following artists: Clemente Belogna, baritone; Albert Lockwood, pianist; Eugene Bernstein, accompanist, and the following pupils: Miss Cora Le Bel, Miss Sophie Barth and Miss Mae Cressy. Friends who were there reported the pronounced success of Miss Barth, who sang the "Reine de Saba" aria (Gounod), and Miss Cressy, in the "Prophet" aria (Meyerbeer). They also made special mention of Albert Lockwood's solos, as follows:

Sonata, op. 7.....Grieg  
Impromptu.....Schubert  
Gavotte.....Glück-Brahms  
Waldesrauschen.....Liszt

#### Answered by Myer.

IN reply to a letter published in THE MUSICAL COURIER of April 27, dated from Ithaca, N. Y., and headed "Questions to Myer," I hereby give the following answers to the questions contained therein. The letter is full of misstatements. Whether intentional or otherwise I will leave the readers of THE MUSICAL COURIER to decide for themselves:

First Misstatement—"Having received two circulars advertising your book 'Position and Action in Singing,' &c."

Answer—The one circular advertised the above book, the other my summer school on Lake Chautauqua.

Second Misstatement—"I would like to ask you how it is possible to harmonize the following statements taken from the same, and yet claim that the book contains a clear statement of the only correct method of voice cultivation."

Answer—I have never claimed that the book contains a statement clear or otherwise of "the only correct method of voice cultivation." The last sentence cannot be found in any of my writings, circulars or advertisements.

First Statement—"The method of teaching and study is based upon the fundamental principles of the 'old Italian school,' as set forth," &c.

Answer—The above statement is entirely correct.

Third misstatement—"The old Italians made singers \* \* \* They sought by direct local effort, &c. This work teaches directly to the opposite."

Answer—In reply to the third misstatement I hereby give the two paragraphs entire as they appear in the book circular:

The old Italians made singers. They taught the art of singing pure and simple. Later, when the science of voice was understood, numerous teachers formulated their theories based upon what they called science. They sought by direct local effort to do that which nature alone can do in a free, flexible, automatic way. They endeavored, by direct local effort, to compel the phenomena of voice (form, action and adjustment), instead of studying the conditions which allow or let them occur. Result—hard, muscular voice.

This work teaches directly the opposite. We now know that the phenomena of voice (form, action, adjustment and control), to be right, must be automatic and spontaneous; must be secured and developed, indirectly, by a study of free, flexible movements; by a study of the conditions which allow or let the voice reveal itself. Result—free, beautiful, sympathetic tone.

Comment upon the third and most astounding misstatement is unnecessary; any schoolboy of ten or twelve years of age would no doubt see at once that the sentence "They sought by direct local effort," refers to the numerous teachers who later formulated their own theories and not to "the old Italians."

SECOND STATEMENT—"Evidently there is something wrong somewhere."

Answer—Surely there is, and it is easily found in the letter written by the gentleman from Ithaca.

EDMUND J. MYER.

#### Geo. A. Mietzke.

Geo. A. Mietzke, of Rockville, Conn., has been doing a large amount of musical work this season. Under his able direction some forty concerts have been given in Rockville and surrounding cities, introducing such artists as Jos. S. Baernstein, Carl Bernhard, Clarence De Vaux Royer, Hans Kronold, Harold Elgas, Elizabeth Northrup, Grace Preston, Agnes Hall, Saidee Kaiser and others. The Liedertafel, of Rockville, a German singing society composed of thirty-two fine male voices, gave a concert Friday evening, April 30, and won notable success. Mr. Mietzke will arrange this summer with Mary Howe, the American prima donna, who returns to this country the last of this month, as star attraction. He will introduce Mme. Jacoby, the New York contralto, to the people of Rockville in the near future; also Louis Blum-berg, the 'cellist.



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BERLIN OFFICE MUSICAL COURIER,  
BERLIN, April 23, 1898.

NOW the time of the year has come when the friends you meet congratulate you upon the happy conclusion of the musical season and upon the fact that no longer you have to trudge night after night from one concert to another, or to the opera for a change. What these good people do not take into consideration, however, is the fact that concerts or no concerts, opera or no opera, a fellow has to write a weekly budget, and that it is much easier to jot it down when you have something to report than when you have to draw entirely and exclusively upon the imagination, which possibly you do not possess. And granting even that once upon a time you did possess it, the fountain in the course of a weekly drainage covering a period of over twenty years finally runs dry. So I see very little cause for congratulation over the close of the season, except in the not probable case that the management of the paper should come to the very wise conclusion that during the dead season the musical department shall be elided entirely, or at least be limited to the always interesting articles of James G. Huncker, Phil. Hale and a few others, but shall contain no Berlin budget. Who cares much about articles on musical topics anyhow during the summer time, or while waiting for bulletins of victory?

\*\*\*

Well, we are not quite dead yet in Berlin after all, and there are still a few items left for reporting.

Among these are the two last concerts which were given at the Philharmonie before it closed its huge doors for the season.

The first was a quartet soirée which Messrs. Joseph Joachim, Halir, Wirth and Hausmann gave for the benefit of the fund for the erection of a Haydn-Mozart-Beethoven triple monument in Berlin. None of these three great masters of music has as yet been honored with a monument in Berlin. If they had been masters of war it might be different. The erection of monuments in the Siegesallee is progressing at a great rate, but there are no musicians among the historic personages the memory of whom the Emperor is thus perpetuating in marble, and for this honoring of his ancestors he pays out of his own pocket. Also it must be acknowledged that the statues so far unveiled are very fine art works and are a beautiful decoration for one of the finest parts of the German capital. Meanwhile the fund for the Haydn-Mozart-Beethoven monument has not increased very greatly, and it is to the great credit of the Joachim Quartet that they tend their services gratuitously for such a noble purpose. It cannot be wondered at either, and is very gratifying, that the Philharmonie was much crowded on this occasion

and that, as I suppose, a good sum was realized for the monument fund.

The program of course was made up of blocks from the monument which the three giants of the string quartet have erected for themselves and for all times and all nations. Of Haydn the beautiful F major, of Mozart the exquisite C major, and of Beethoven the immortal B flat quartet, op. 130, the penultimate of his great creations of this genre, was played.

How these works were interpreted and performed I do not need to describe, nor could I do so if I wanted to. It suffices to say that the Joachim Quartet was at its best and that despite the fact that the big hall of the Philharmonie is not best adapted for the intimate enjoyment of a string quartet, the audience went wild over the performances.

\*\*\*

The last Philharmonic popular concert of the season was given on Wednesday night, and the throng was so great that hundreds had to leave without being able to secure admission. Fully 2,500 people, however, must have been in the hall.

It was a great night for Kapellmeister J. Rebeck, whose B minor symphony was repeated on this occasion by request. It is a very pleasing, amiable and even charming work, about which I wrote at length when it was performed here for the first time in the beginning of the season. The orchestration is particularly good and everywhere redolent of tender Wohlklang, without, however, being too sweet or lacking in virility. Raff seems to have been the model striven after in this respect. The composer-conductor was much applauded after each of the four movements, and at the close of the work received an ovation from the Philharmonic orchestra and several large laurel wreaths bound with silk ribbons bearing the inscriptions of the donors.

Herr Rebeck conducted on the same farewell evening also the Meistersinger Vorspiel and Beethoven's C minor symphony, while Concertmaster Anton Wittek, the great popular favorite of the Philharmonic audiences, played in masterly style the Chaconne by Bach, and upon irresistible encore demands the Bach air on the G string.

There was also a novelty upon the program, but it was, unluckily for the work, not conducted by Herr Rebeck, but by the composer, Ernst Otto Nodnagel, in person. This orchestral work, entitled, "The Story of the Valiant Little Tailor," is described by the author as a "symbolic," whatever that may mean. In a long preface to the score, in which the names of Liszt and Richard Strauss are freely dealt with, the composer explains his new (?) sort of program music, which he describes as an "allegoric tone poem." I am sure that paragoric would have been a better

description. When I read what THE MUSICAL COURIER critic and my friend, "The Raconteur," had to say about Felix Weingaertner's symphonic poem, "The Fields of the Blessed," after Boecklin, I was wondering what the same severe but unquestionably just judges (my view expressed after the first hearing of the work at the Mannheim Tonkünstler meeting coincides with theirs) would have to say upon the subject of Ernst Otto Nodnagel's "Vom tapfern Schneiderlein," after a fairy tale of Grimm. The resemblance between Weingaertner and Nodnagel consists in the fact that both have no originality and no fecundity of thematic invention; but while Weingaertner at least purloins with taste from Wagner, Liszt and others of note, Nodnagel only takes stupid, commonplace and hackneyed themes, which he repeats ad nauseam; and while Weingaertner is a great master of instrumentation, the other man only thinks he is, but in reality his orchestration has no brilliancy and no beauty of coloring, and when he tries to become strong and effective he merely succeeds in being obstreperous.

\*\*\*

The only other musical event of some importance that transpired during the past week was the first "guesting" appearance at the Royal Opera House of Jean Lassalle, a novelty for Berlin, but not for you.

The great French baritone had somewhat unwisely chosen his favorite part of "William Tell" for his debut here, and for two reasons he failed to arouse with it that spontaneous or even half-ways enthusiastic applause with which his efforts were greeted in New York. First of all, they were real "efforts," for the voice of the handsome, tall Tell does no longer correspond in sonority with the size of his figure and seems to be on the decline. In the big Royal Opera House it did not sound imposing, and this fact became all the more patent, as the other two principal male participants in the cast, Herr Sommer, Arnold, and Herr Moedlinger, Walther Fürst, have very sound and robust vocal organs. In the renowned trio of the second act, the home heroes by no means saved themselves, but let loose all their lung powers, and succeeded in pretty effectually drowning the guest. Similarly was this the case in the first act in which the female voices of Gemmy, splendidly sung by Frau Herzog and Frau Goetze as Hedwig, Tell's wife outweighed in calibre and timbre the not very brilliant baritone of Lassalle. On the whole, the home cast of just this opera is one of the best one can hear anywhere, and if it had not been for the fact that Miss Reinisch, who is somewhat of a novice, had to take the part of Matilda at short notice, in place of Frau Grädl, whose husband, Conductor Max Schuster, died that same evening, the cast was an ideal one. As it was, even Miss Reinisch was not bad, and scored a success with some of her high notes, but she was no match for Sommer in the duet of the second act, as the tenor was in glorious voice and shone to great advantage.

The second disadvantage Lassalle was laboring under is the fact that his conception of the part down to his dressing of it is as un-German as possible, and does not at all correspond to the idea the nation of Schiller has of the Swiss hero whom this poet has immortalized. I don't want to speak of the fact that Lassalle's singing in French, while all the remainder of the cast sang in German, was in itself disadvantageous, but his refined, somewhat sentimental style of delivery, though its merits were acknowledged by the press, did not impress the public, and even his acting was not robust, not heroic enough to suit a German audience.

I hope that Lassalle's next appearances, of which there will be only two, as Nelusco in "L'Africaine" and Mephisto in "Faust" will bring him that success which was not exactly denied, but surely also not vouchsafed him in the part of Tell.

After the popular overture Dr. Muck, who conducted the performance with wonted circumspect energy, re-

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ceived an ovation which was almost ostentatious. It took a long time before the modest fellow turned around to acknowledge it.

\*\*\*

Siegfried Wagner is out with an explanation of his side of the Wette-Humperdinck-Arnold-Mendelssohn Baerenhaeuter book of the opera he is composing. He says: "In the spring of 1895 my sister, Frau Prof. Thode, wrote to me from Heidelberg that she had met Humperdinck and that among other things he had told her that he had had the idea of composing an opera upon the subject of the two cohering Grimm fairy tales of 'Der Baerenhaeuter' and 'Des Teufels russiger Bruder,' but that he had given it up. Thereupon I read through these well-known fairy tales with a view to an opera libretto, and found that something might be done with them. After I had nearly completed the first act I wrote to Humperdinck and told him how much joy the fine subject was giving me. I wove into the plot besides the above two fairy tales also a legend taken from Wilhelm Hertz' 'Spielmannsbuch,' and also an historic event from the thirty years' war seemed to me well adapted to give a background of reality to this fantastic subject. Only after I wrote this letter to Humperdinck I received word that Dr. Wette was also the author of a libretto on the subject of 'Der Baerenhaeuter' and that Herr Mendelssohn had the idea of writing the music to it. You can see from this that there can be no question of a willful wrong on my part and that no one can in the least blame me. Let there be two 'Baerenhaeuter' operas then, just as there have been before several musical productions upon the same subjects. How many 'Mehisinen,' how many 'Fausts,' etc., are there in existence? Good subjects have this inherent quality that they are readily treated by more than one person, and I am sure that my 'Baerenhaeuter' will be different from that of anybody else.

Respectfully yours,  
"SIEGFRIED WAGNER."

\*\*\*

A New York lady writes me a long and flattering letter, from which I quote the following lines: "I do not suppose that you remember me at all, although I shall never forget that you were the first critic before whom I ever played. This was in 1890, when we met at Steinway Hall, and I, of course, rendered the E flat concerto of Beethoven's and Schumann's 'Humoreske.' The Lord knows how I played, yet you were kind enough to write a pleasant paragraph for THE MUSICAL COURIER, which was duly printed. I cherished that item, and it now reposes in my scrapbook, the first clipping on the first page. At that time I was preparing for concert work, but subsequently steered into another path owing to the counsel of Tchaikowsky, who advised me to devote myself to composition.

"I have faithfully followed that advice, and with the desire to do justice to the kindness of the great man, I have studied slowly, but thoroughly.

"I am naturally anxious to secure your approval, and therefore send you some of my published compositions. Although I have covered countless yards of music paper with my attempts at composition, I have published but fourteen piano pieces, for two reasons, viz., that publishing is an expensive luxury, and secondly, that I am hardly ever satisfied with my work."

The last remark is the redeeming feature in the lady's attempts at composition, and I can assure her that our opinions coincide most emphatically, for after looking over the seven published pieces she sent me I can only say that I am not satisfied with her work. The lady has nothing at all to say in music that is either new or important, and her attempts at composition are absolute waste of time and music paper. There exists no greater and more sincere admirer of Tchaikowsky than I am, but in the case of this lady he must have made an egregious mistake, or else his natural amiability led him to give her an advice which he felt she wanted him to give.

I am sorry that I have to withhold the approval which

the lady says she is anxious to secure, and if I have to give advice it is this, that if she has to make music a profession, that she should return to her first love, the piano, for it is impossible that she will ever become a worse pianist than she is a composer.

\*\*\*

A festival performance in honor of the presence of the German Emperor was given at the Karlsruhe Court Opera on the 18th inst., for which occasion Gluck's opera "Orpheus and Eurydice," in the arrangement and new Bearbeitung of Felix Mottl, was chosen. I learn from a private correspondent that it was a highly successful affair and that Mottl, who conducted, was as much applauded as the principals in the cast, the alto Christine Friedlein (Orpheus), Frau Henriette Mottl (Eurydice) and Sophie Brehm (Eros). The chorus was excellent and the whole performance is described as a model one.

\*\*\*

Jean Lassalle saw here at the royal opera house a performance of Lortzing's popular German opera "Czar and Carpenter," and he was so delighted with it that he wrote a long letter to the son of Lortzing, who lives here in Berlin, and who has translated the libretto of his father's opera into French. The principal point in Lassalle's letter is that the baritone will personally insist upon a performance of "Czar and Carpenter" at the Paris Opéra Comique, with the director of which institute, Mr. Carré, Jean Lassalle is on terms of intimate friendship.

\*\*\*

The Kryzanowski-Doxat couple have after all broken with the new directors of the Hamburg opera. In place of Conductor Kryzanowski, retired, Kapellmeister Erdmann, of Stettin, directed last Thursday night's performance of "The Flying Dutchman," and Mrs. Burkhardt, of Bremen sang Senta instead of Mrs. Ida Doxat-Kryzanowski. Nothing is known yet about the plans of the Kryzanowskis, but while some say that they intend to return to Weimar, the place of their former activity, and others speak of an engagement at the Berlin Royal Opera, I incline to the belief that the artistic couple have in view an American engagement.

\*\*\*

At Augsburg on Ascension Day a one day Beethoven festival will be given under the protectorate of Prince Ludwig Ferdinand. In the forenoon the ninth symphony will be performed by the Kaim Orchestra, of Munich; Teresa Carreño will play the Beethoven E flat concerto, and the whole affair will be preceded by a prologue which the poet Paul Heyse has written, and which will be spoken by Ernst Possart, of Munich.

In the evening the "Missa Solennis" will be performed with the following four soloists: Mrs. Exter, of Munich, soprano; Miss Dietz, of Frankfurt, alto; chamber singer Dierich, of Berlin, tenor, and Dr. F. Krauss, of Vienna, bass.

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David Popper, the great violoncellist, has been decorated with the knighthood cross of the Franz Joseph order by the Emperor of Austria.

\*\*\*

Kapellmeister Max Schuster, the best chorus master the Berlin Royal Opera House ever had, died here on last Thursday of kidney disease, after long and painful illness, at the age of thirty-two. He was much beloved and generally respected by all with whom he came in contact for his genial qualities and genuine modesty. Kapellmeister Schuster was the husband of Frau Schuster-Grädl, the charming little soprano of the Royal Opera House.

\*\*\*

Teresa Carreño will go this season to London, where she will play several piano recitals.

Somewhat late and quite abruptly the Allgemeiner Musikverein comes out with the announcement that after all it will hold this year a Tonkuenstler meeting. It will take place four weeks after the coming Netherhenish Music Festival and will be held at Mayence during the days of from July 4 to July 7. Nothing is said yet about the soloists to be engaged, except that the Joachim Quartet will lend its assistance, and as for the program so far only Berlioz's "Damnation of Faust" is mentioned as definitely to be performed.

\*\*\*

Kapellmeister Kes, of Amsterdam, has met with so much success lately at Moscow that he has been offered and has accepted the position as director of conservatory and conductor of the Philharmonic concerts at Moscow.

\*\*\*

During the recent jubilee celebrations of the King of Saxony at Dresden the Emperor of Austria bestowed hereditary nobility upon General Musikdirector Hofrath Ernst Schuch, who is now Herr von Schuch. His sons are officers in the Austrian army and he is a born Austrian himself. Shrewd people are guessing at a possible and even probable succession of Herr von Schuch to Gustav Mahler in the directorship of the Vienna Court Opera. Mahler's position seems untenable, for he is as eccentric and irascible as he is artistic and musicianly in his direction of the Imperial Austrian Opera.

\*\*\*

Carl Busch has safely landed in Antwerp and is now at Leipsic, where he intends to give his first concert.

\*\*\*

There was no lack of variety or numbers in the callers at the Berlin MUSICAL COURIER headquarters during the past week. Edward F. Schneider, the young California composer, came to show me his setting of three "Lieder eines fahrenden Gesellen" (texts by Baumbach) and they are vastly superior to any of his previous lyrics. He brought Miss Kathie Adler from Copenhagen along to sing them for me, and she did so with very sympathetic voice and in a thoroughly musical manner. Michael Banner, the former New York violinist, called and told me that he accepted the position of concert master under Karl Meyder for his coming Warsaw concerts. Miss Rosa Olitzka, who will give a concert here next week, called with her younger sister, Herr Mueller-Ronneburger, critic of the Berlin *Herold*; Miss Beatrice M. Davidson, Otis B. Boise, Moritz Mayer-Mahr and Dr. Ernst Jedliczka also called.

O. F.

#### Mme. Kurt Kronold's Success Abroad.

The *Trierische Zeitung* of April 2 devotes much space to Madame Kronold's success in Spinelli's opera, "A Basso Porto," in Trier, where she is engaged as leading prima donna. She seems to have created much enthusiasm, as the paper quoted places her at the head of the entire ensemble of the opera.

#### Rosenthal.

Rosenthal gave four piano recitals in London the past month to crowded houses. This was the artist's first appearance since the illness which cut short his tour in this country almost two years ago. Rosenthal has fully regained his former powers. During May he plays in Italy and Switzerland and after the summer's rest will return to America for an extended tour.

#### Georg Liebling

It has been cheaply said that only a German artist can correctly interpret a German master. Georg Liebling, whose Beethoven recital attracted a crowd to St. James' Hall recently, must be accorded the qualities of a great pianist—fire and imagination. He played four of the master's sonatas and a fugue in a manner that need not challenge comparison.

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CHICAGO OFFICE MUSICAL COURIER,  
224 WABASH AVENUE, May 6, 1898.

FAR from Chicago's busy strife, experiencing the excellent musical program provided by Indianapolis for its great festival, I must this week be pardoned if my news in regard to the happenings of my home city is not as complete as might be. To miss the last Chicago Orchestra concert for this season, to lose the chance of again hearing the truly gifted Josef Hofmann, that is sadness sufficient, but the feeling is intensified when I learn of the splendid audience which assembled in the Auditorium and of the reception given to the great pianist and to the whole program in which our Chicago baritone, Charles W. Clark, was the other soloist.

A protest reaches me apropos of Charles W. Clark. The *Musical Critic* is usually so well informed that it is hardly credible that it could have been mistaken.

Therefore it was quite in order that a statement made in its columns could be republished; but from a letter which comes from that excellent master, F. W. Root, the statement contained in these columns relative to Mr. Clark was evidently incorrect. There is no occasion for alarm because a home artist chooses to "coach" with a home teacher, and I merely quoted from the local paper, as the notice served to show that Mr. Root was fortunate in being able to claim Mr. Clark for a pupil, and Mr. Clark was very fortunate in having had the advantage of study with Mr. Root. To make the amende honorable complete I gladly reproduce the following letter received from the Chicago vocal teacher, F. W. Root:

CHICAGO, May 6, 1898.

MY DEAR MRS. FRENCH—The report given currency in your *COURIER* letter of last week that Charles W. Clark is at present under my instruction is not true. Mr. Clark is an artist and teacher with an established position before the public, a position which he has won more by his own talents than by anybody's instruction.

I was his teacher in the past, and now as his friend I take pleasure in seeing him make his way, unaided, with such excellent results.

Yours truly,  
FREDERIC W. ROOT.

The paragraph referring to the assistance of some Kowalski pupils "at the above concert" in last week's Chicago letter should have followed immediately after the Liebling Amateurs' concert and not as it did appear—after the Godowsky recital. My readers will of course understand that it was an error for which I am not responsible.

With reference to the Apollo Club concert, at which "Elijah" is to be given, May 17, as a testimonial to the club's long time director, William L. Tomlins, and in which such a wonderful interest is taken, I learn to-day that it will not be the last time that the Apollos will sing with their gifted leader. Miss Julia Officer announces that under the direction of Mr. Tomlins the Apollo Club will sing in June at the festival of the Trans-Mississippi and International Exposition, at Omaha. "Elijah" and "The Swan and Skylark," with selections from "The Messiah," accompanied by the Chicago Orchestra, will be the program of two out of the three days during which the

club will remain at the exposition, while on the intervening evening an al fresco concert with a brass band will be given by the club.

The Sherwood Club announces the annual meeting to be held Tuesday evening, May 10, in Steinway Hall. Officers for the ensuing year are to be elected, after which there will be a general discussion and musical program.

This week I was the recipient of a kindly invitation from "the finest musical college building in America," to be shown through the institution, but which circumstances made it impossible for me to accept. Work has been going on day and night to place the new building in shape, and now at last the Chicago Musical College has taken possession and gives as its future address Chicago Musical College, College Building, 202 Michigan avenue, Chicago.

Dr. F. Ziegfeld, ably assisted by his sons and an excellent staff of professors, has done much good work for Chicago, and when I say "may he and his college live long and prosper" I am only expressing the sentiments of thousands in the metropolis of the West.

The Liebling Amateurs announced the following program, assisted by Mrs. Ianthé Brown Gould, at Kimball Hall, for this afternoon:

Polonaise, op. 53.....	Miss Perry.....	Chopin
La Promessa.....	Miss Coen.....	Liszt
Le Retour.....	Miss McKeen.....	Bizet
Mazurka Brillante.....	Miss Lee.....	Liszt
Vocal, The Swallows.....	Mrs. Ianthé Brown Gould.....	Cowen
La Serenata.....	Miss Marshall.....	Liszt
Serenade.....	Miss Fisher.....	Rubinstein
Autumn.....	Miss Chandler.....	Chaminade
Fantaisie, Tannhäuser.....	Miss Fisher.....	Raff
Midsummer Night's Dream, music for two pianos.....	Messrs. Heilbronner and Grun.....	Liszt-Kunkel

From New York comes news of Mr. Fellows' continued success. In whatever city he appears good notices come to him. The following are specimens of what he has received lately:

Mr. Fellows made immediate friends with his hearers. His tones are pure, mellow, sympathetic and pleasing. His singing, too, was the work of an artist. He was heard at his best in the scene from "Il Trovatore."—The Parkersburg State Journal.

Although last evening was Mr. Fellows' first appearance here, he created a favorable impression on his hearers.—Daily News.

Mr. Fellows was at his best in Uriel's recitative and aria, "And God created man" and "In native worth," and in his simple encore to the song of a sailor he sang with an expression that was exquisite, and his work behind

the scenes, in the "Miserere," was a fitting climax to his work.—The Daily Sentinel.

Miss Jenny Osborn has recently made some excellent engagements for concert work. May 2 she sang at the Metropole; May 17 she sings with the Apollo Club in "Elijah;" May 20 and 21, at the Moberly Festival, and May 26 at the Beethoven Club, at Austin.

The last of the three recitals arranged and managed by Miss Mildred Webber took place at the Hotel Metropole on Monday last, when Max Bendix, Miss Jenny Osborn and Mrs. Hess Burr gave the program. It was one of the really artistic and musical events of the season and, coming thus late, was all the more enjoyable, as apart from the orchestra the concerts have not recently been unusually interesting, always excepting, of course, the quintet concerts and the Godowsky recitals. Miss Osborn has been phenomenally successful this year and ranks as one of the Western "stars" whose voice, interpretation and method are of the best. As an oratorio artist she has few equals here; as a singer of miscellaneous programs she is in constant demand. Jenny Osborn is also a musician of culture and understands her art to perfection.

Max Bendix is noted for associating himself with only the highest type of artist, so that in engaging Miss Osborn for one of his assisting artists he but showed the estimation in which she is held by both press and public here, and it may be added every other city where she has sung.

It is to be regretted that Mr. Bendix did not give a longer series of recitals, commencing earlier in the season, but perhaps this was but the nucleus of a larger enterprise to be inaugurated next year.

Mrs. Serena Swabacker and Emil Liebling were the principal artists at a large musicale given at Mrs. Leon Mandel's last Thursday. Mrs. Swabacker was assisted by that very able accompanist Mrs. Steenbach.

FLORENCE FRENCH.

#### A Philadelphia Recital.

An interesting piano recital was given on Wednesday evening, April 27, at Musical Fund Hall, Philadelphia, by the pupils of Miss Susan E. Cole, one of the best known teachers of the Virgil piano method in the city. The principal object of the affair was to demonstrate the results to be attained by the correct use of the Virgil practice clavier, which is well known among musicians as an instrument with piano keyboard, but stringless, for the training of the pupil in technic and velocity.

The excellencies of the clavier were well shown. The hall was crowded with an appreciative audience, comprising relatives and friends of Miss Cole's pupils, music teachers and those interested in musical instruction. The performance of the pupils was eagerly watched, and the technic and astounding velocity they exhibited, from the smallest up to the most advanced player, was greeted with gratifying applause.

Master Bloomingdale, a little chap, who seemed to be about eight years of age, played with the air, precision and spirit of a young virtuoso. Miss Hewson's studies in velocity were decidedly creditable. Miss Nellie McCarthy played her selections with thoughtfulness and feeling and manifested throughout intelligent phrasing and sympathetic tone qualities. Miss Tracy's work in an opus she had never played on the piano before, Tchaikowsky's "Skylark," was surprising. After first performing it on the clavier Miss Tracy played it on the piano with ease.

A fine conception of the emotional content of Chopin's op. 25, No. 19, by Miss Florence Paul, was particularly noticeable, and Miss Paul's interpretation of Moszkowski's "L'Etincelles" displayed surprising resources in velocity. The technical work of Miss Grace Atkin was equally remarkable. In scales, thirds, sixths and tenths, in similar and contrary motion, she attained a speed of 750 notes a minute, and in arpeggios, common, diminished and dominant, 650 notes a minute.

It is rather unusual to find so many proficient pupils under one teacher. Decidedly Miss Cole's pupils are a credit to her; their work shows earnest and conscientious training and the excellence of the Virgil system.

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SAN FRANCISCO, Cal., May 2, 1896.

WILL the coming of the Kneisels move into life again the chamber music in San Francisco?

How strange it seems that in a city of San Francisco's importance there should be no professional string quartet. History reveals some fine quartets in the past, but I am told that owing to non-support the scheme was abandoned. One cause for this lack of chamber music may be due to the fact that all of the musicians play in one or the other of the theatre orchestras and cannot get away. For this reason also the symphony concerts occur in the afternoon. But first and foremost the claim of non-support is urged. This is what seems strange, because if ever there was a place where prosperity seems to reign it is San Francisco, and they have so few expensive musical attractions here that it would seem as though such things would be attended, just as they would study literature to refine the tastes and bring the understanding to a higher plane.

Just as I am writing of music I cannot refrain from the thought of that magnificent gift to San Francisco, the Mark Hopkins Home, which has been so gloriously dedicated to art and which is the most elaborate art gallery in America. Since this presentation occurred the art of San Francisco is on a much higher scale, the desire being a natural one to make the work worthy of its environments. How much could be accomplished if music could meet with such good fortune.

While wandering through those immense halls with their balconies and their galleries I was lost as though in dreamland, and in this waking dream I saw the culture and wealth of this beautiful city pass through the portals of the central hall; I saw the balconies thronged with the intelligent men and the beautiful women for which San Francisco is known wherever its name is heard. From the upper floor down through the spacious hall floated the sounds of the Hayden quartet in D major, followed by the Beethoven in G major, and the Dvorák in F major (which by the way is the program to be given by the Kneisels on the opening night).

I awoke to the realization that it is not, but also to the question: Why not? This is not impracticable; far from it. San Francisco has many such combinations possible; indeed, there are 'cellists and viola players-galore, to say nothing of the violinists. Well, time will tell, and surely the Kneisels will exert some influence upon the chamber music question in San Francisco.

I hope that I may be pardoned for saying that Melba and her company went out in a blaze of glory—or a glorious blaze, or a blaze with or without the glory. On Saturday night everything went wrong, except the people; they went right and paid seven dollars a seat for an olla podrida concert or opera—I don't know what they termed it. Maybe it was a remnant sale without the bargain. Anyhow the steam pipes began the attack, and everyone, from the stage hands to the audience, including the singers, were driven to distraction by the violent beating and hammering that went on. Later one of the heavy hangings, pole, rings and all came down with a crash and frightened everybody to death (almost).

Shortly after, apropos of nothing, a woman upstairs (five dollars a seat) fainted away and attracted a good deal more attention than the performance, which, of course, was suffering from the circumstances.

Then came the grand finale, not intentional, but brought about from the fact that a fire had broken out in the building, which is the ground floor of the California Theatre. It is a fortunate thing to record that no one was hurt, although the crowd was enormous, and now one may with ease look upon the humorous side, and there was plenty of that. It is said that the staid society surpassed any football team on record in its scamper for exists. Bimboni is said to have waved his baton madly in the air and to have shrieked that he had saved his instrument.

Mrs. Marquardt, the harpist of the orchestra, pitifully pleaded for someone to save her hat and her harp. The harp was saved, but up to last accounts I have not heard of the hat. However, the company has gone up—I mean gone North, and I have not heard whether they will fill the chorus with singers from Tacoma and Seattle, or whether the San Francisco chorus went along.

\* \* \*

Those who had the pleasure of hearing William Armstrong, music critic of the Chicago *Tribune*, in his famous lecture upon "Unpublished Interviews with Great Musicians" will not soon forget the treat.

Mr. Armstrong has a pleasing address, a fine voice, and above all a great deal of brain with which to command the respect and enjoyment of his hearers. Indeed, as I heard him I could but realize what a bond he was between the artists' world and those so far removed as they are in these Western cities.

As an educator Mr. Armstrong is pre-eminently valuable, for he seems sincere and earnest in all that he says. He has made a fine impression on this coast and is re-engaged for a series of lectures in Portland and San Francisco, more detail of which will be given later, as it is a matter in which the prominent clubs are interested.

Mr. Armstrong was assisted by Mrs. Alfred Abbey, whose magnificent voice and style are too well known in New York to require fresh testimonials of my admiration, and Mr. Metcalf, whose pianism is very fine and whose compositions are charming.

Mrs. Abbey sang "The Robin Sings" and "Thy Beaming Eyes," by MacDowell; "Spring and Autumn," by Oscar Weil, and a beautiful song of Mr. Metcalf's entitled "Absent." Mr. Hughes played violin obligatos to Weil's songs.

Mr. Metcalf played a Prelude of his own, which is an exceedingly original and good composition; "To a Wild Rose," MacDowell; "Love Sonnet," Wilson G. Smith, and Staccato Etude of Rubinstein.

"Samson and Delilah" was presented this week by the Oratorio Society, with James Hamilton Howe as director. The chorus was in a very good condition, and considering the difficulty of the work it was well presented on the whole.

Rhys Thomas sang well the difficult role of Samson, and Miss Remington, who has a beautiful voice, should have been heard for her debut in something that did not

require a contralto or at least a heavy mezzo, for Miss Remington has a fine soprano, with a full, high range, fine style and good delivery, and I shall enjoy hearing her in something where she will be at an advantage. Homer Henley sang the parts of High Priest and Abimelech very intelligently. Mr. Henley has a fine, rich baritone voice. The other parts, assumed by Chas. T. Parent, Clarence Wendell and Arthur Messmer, were satisfactory in every particular. Mrs. Murdoch was at the piano and Bernard Mollenhauer was concertmaster.

On Friday evening Alfred Wilkie, a tenor well known both here and in the East, was tendered a complimentary concert in which he had the assistance of unusually meritorious talent. Mr. Wilkie has a voice of fine timbre, and he has it under good control; in fact, it is an exceptionally agreeable tenor.

Miss Florence Julia Doane, who is the soprano of the Ladies' Quartet, of which I spoke last week and of which I shall speak again, is a pupil of Mrs. Mariner Campbell, and is a delight to hear. Miss Doane has a voice which is of remarkable purity. She produces her tones with perfect ease and an evenness which is restful to the hearer. Her high notes are as pure and clear as the middle register, her style is artistic and her diction is clear. Miss Doane is very young and is yet in the hands of her teacher, so I hope for much from her and I expect much.

A trio given by the little daughters of H. B. Pasmore was of greatest interest. All of the misses are very young, and the one that manipulated the 'cello cannot have been more than nine. Her (I think she is Dorothy) tone is really amazing, and in the trio arrangement of the Minuet of Mozart's G minor symphony the precision, ensemble and taste of the little ones were remarkable.

I append the program as it was given:

- Part Songs—  
The Lover's Song.....Pratt (San Francisco)  
Serenade.....Pratt (San Francisco)  
Select chorus from Apollo Choral Society, under the direction of H. B. Pasmore.  
Song, I Love.....Mattei  
Alfred Wilkie.  
Trio, violin, piano and 'cello—  
Minuet from Symphony in G minor.....Mozart  
Suwanee River.....  
Misses Mary, Susan and Dorothy Pasmore.  
Romanza. Ask What Thou Wilt.....De Koven  
Miss Ella V. McCloskey.  
Ladies' Quartet—  
Believe Me If All Those Endearing Young  
Charms.....Moore  
Drink to Me Only With Thine Eyes.....Jonson  
(Specially arranged by Dr. H. J. Stewart.)  
Miss Florence Julia Doane, Miss Isobel Kerr,  
Miss Xenia Roberts, Miss Isella Van Pelt.  
(Under the direction of Mrs. W. C. Campbell.)  
Song, Bedouin's Love Song.....Pinsuti  
Clement Rowlands.  
Part Songs—  
River Sprite.....W. A. Sabin (San Francisco)  
Spring Song.....W. A. Sabin (San Francisco)  
Apollo Choral Society.  
Violin Solo, Hungarian Airs.....Ernst  
Bernhard Mollenhauer.  
Canzonet, Should He Upbraid.....Bishop  
Miss Florence Julia Doane.  
Duet, The Fishermen.....Gabussi  
Messrs. Wilkie and Rowlands.  
Quartet, When the Corn Is Waving.....Blamphin  
The California Quartet.  
Clarence Wendell, Dr. R. W. Smith, C. L. Gage,  
E. G. McBaine.  
Accompanists, Mrs. W. J. Batchelder and  
Fletcher Tilton.

Matter is again unavoidably pressed into next week's issue.

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NEW YORK, WEDNESDAY, MAY 11, 1898.

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For the Pacific Coast work we have selected our Brooklyn representative, Miss Emilie Frances Bauer, who is now in San Francisco for the purpose of expediting the work on the coast and as far East as Denver.

The Northwest will be in charge of our esteemed correspondent, "Acton Horton," at Minneapolis, and Mrs. J. H. Harris, of Kansas City, who for years past has done faithful work for this paper, will survey the field in her section. Mr. Homan, of Cincinnati, will have charge of Ohio and the section impinging upon his city.

This part of the Union as far south as the Potomac will be handled from the home office.

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AN opportunity to hear Josef Hofmann at his best occurs next Sunday, when, at Carnegie Hall, he will play besides a group of solos the Rubinstein D minor and the Chopin E minor concertos with orchestra, his father, Casimir Hofmann, conducting.

### THOMAS ORCHESTRA DEFICIT IS \$32,000.

CHICAGO, May 7.—A report was made by Theodore Thomas yesterday to the guarantors of the Chicago Orchestra showing that there was a deficit of \$32,000 over and above the receipts for the year just closed. The guarantors will make good \$20,000 of this loss. Last year the loss was \$27,150. This year the orchestra made an Eastern tour, which netted a profit, and the only reason for the increased deficit is that the attendance at the home concerts has fallen off during the last six weeks.

THIS is a press dispatch published last Sunday.

Concerts, just as business generally, became demoralized during the war scare. Otherwise the deficit would have been smaller than last year. Such is the case in all directions.

### COMING OUR WAY.

IT is evident that this paper will have an increased number of worthy allies next season in its efforts to purify the present mephitic musical atmosphere. Here is a preliminary broadside from last Sunday's *Sun*:

The Metropolitan Opera House, if it represents anything at all, ought to stand for what is dignified in music. It was supposed that the wrestling match there last week had been made possible in such a place merely because an unusual rent had been paid. But Yousouf and Roeber and the spectators all fought in the Metropolitan without having paid the least advance in price. They got the house at the same figures at which it is leased to anybody else who can pay for it. Apparently the Metropolitan is supported by its managers to have no more dignity than any other four walls and roof that stand in New York today. Possibly this can be explained. Some occurrences at the Metropolitan may have made this view not only possible, but easy. Do not the grand farewell programs permit the prima donnas to make speeches and sing "Home, Sweet Home?" Acts of many and varied operas are sung together. The auditors howl and beat on the brass rails. The lights must be turned out, and Madame Melba used to say, "Now, you, go home!" These incidents have prepared the public for whatever may follow.

Melba is not the only offender against art and good taste. There are others, and their names will figure prominently in these columns until they are driven out as the Spaniards were from Manila Bay.

### EMOTIONAL CONTENT.

MUSICAL experiments like that made by a professor in a Western university will help toward settling the question whether music has definite emotional content. A piano recital was given to an audience of twenty-two—seven men and fifteen women—who were provided with pencil and paper and asked to write down after each composition their impressions of its meaning. The listeners represented an average audience and the compositions were fairly expressive of certain moods, although

from the viewpoint of contrast better selections might have been chosen than Chopin's Funeral March, Händel's "He was despised," the Schubert-Liszt Serenade and a Chopin nocturne. The result, however, indicated that "music has a somewhat definite emotional content and that an impression of that content is received by the average listener."

But in this, as in other experiments which have been made, there arises the question of difference in individual capacity to receive impression, and the fact also has to be considered that the composer must have an unusually strong individuality in order to overcome the mood and temperament of the listener and also his mental habits of association. A series of experiments on a much larger scale might after a time give statistics from which valuable data could be obtained. True, somewhat similar experiments have been made by teachers in this city, but mainly before musical people or for the sake of training the musical sensibilities of pupils. In order to be of real value such experiments must be made upon the average mind and the results tabulated for scientific study.

### THE ORCHESTRAL SITUATION.

THE Permanent Orchestra, otherwise Grau's Orchestra, will probably select Herman Zumpe as conductor, and he will succeed the late Anton Seidl as director of the operas in German at the Metropolitan Opera House and will conduct the few symphony concerts before and after the opera season.

The Grau Orchestra will not engage as a conductor anyone residing in America, as the scheme is thoroughly inoculated with toadyism and must follow the opera trend itself, and that we know is a foreign article impure and simple. The Reszkés, the Calvés, the Plançons, the whole foreign outfit, now that Seidl is dead, must have a foreign director, and that manifesto having gone forth it ends all opportunities for an American (born or resident) to wield the baton at the Metropolitan or with Grau's Permanent Orchestra.

The Grau Permanent Orchestra will also not engage any conductor who is selected by the Philharmonic Society, for Grau's Permanent Orchestra is supposed to be a competitive organization, although this seems impossible when we take into consideration the fact that the orchestra will play for months in the opera. An opera orchestra cannot compete with a symphony orchestra in symphony work. See Theodore Thomas' remarks on the subject.

Emil Paur, whose five years' term with the Boston Symphony Orchestra ended last week by limitation, will probably be secured as the conductor of the Astoria orchestral concerts, which are to be increased in number and in general scope, and he seems to be considered the only available conductor for the Philharmonic Society, which cannot afford to go to Europe for a conductor, the compensation being too limited to attract any of the great European celebrities. The Philharmonic does not propose to follow the injunction of THE COURIER and make Walter Damrosch its conductor; it seems to prefer Paur, which is a sign that there is some hope for that organization.

We shall, therefore, have two very important men wielding orchestral batons in New York next season; one, Emil Paur, at the Astoria and Philharmonic; the other the new conductor of the Grau Permanent Orchestra. We may as well reprint a few shining remarks on the subject from the Sunday Sun:

Wilhelm Gericke, who is about to assume control of the Boston Symphony Orchestra for the second time, is well known in New York. His return to Boston will restore to that city the director who had possibly more to do with the creation of its splendid orchestral body than any other man ever in charge of it. Notwithstanding the value of his services, it may be inferred that he was not fully appreciated by the orchestra and those who listened to it during his previous stay in Boston; otherwise he would not have returned to Germany. He has recently been living

in Dresden, and has appeared only at intervals during recent seasons. Retired conductors of the Boston Orchestra are usually able to take things quietly. If Mr. Gericke is more praised and admired in the future than he ever was in the past nobody will be surprised. That way of treating artists is quite as common in New York as it is in Boston. When Lilli Lehmann came back to New York, a year ago, she was more appreciated than she had ever been before, and the number of her admirers was greater than it ever had been. Mr. Gericke will probably enjoy a similar experience in Boston. He was there from 1884 to 1889, and succeeded Georg Henschel, who became conductor when the orchestra was organized in 1881. He was succeeded by Arthur Nikisch, who remained until the season of 1893-94, when Emil Paur, who has just retired, was first introduced to this country.

Mr. Gericke was in reality engaged to succeed Nikisch, and Mr. Paur's term would have been filled by him had he been available. Mr. Paur's services were secured as interim services, and his success during the past few years was such a surprise that Mr. Higginson personally acknowledged it to the orchestra recently.

The receipts averaged and aggregated higher than those of any preceding conductor. Why not attribute all this also to Mr. Gericke, who, by the way, is in Vienna and not in Dresden? And how about Nikisch? Did he, like Paur, also accomplish nothing with the Boston Symphony? It seems that it was all due to Gericke, whose work was finished about nine years ago. During these nine years the Boston Symphony Orchestra became the greatest orchestra in America and one of the really great orchestral bodies on the globe—all due to Mr. Gericke, who was residing during that time in Vienna in retirement. Probably his astral soul was at work here while Nikisch and Paur were drawing the salaries. Let us await Mr. Gericke and see to his coming work and judge him by his own performances, for if we follow the prevailing sophistry we shall have to credit Nikisch and Paur, in advance, for what Gericke is to do in the future.

\* \* \*

The Philharmonic conductor election takes place on Friday next at the Aschenbrödel, Henry B. Hyde, president, presiding. The active membership comprises eighty-two votes, two-thirds necessary for a choice and two-thirds for a quorum.

There are three candidates now in the field—Walter Damrosch, whose brother, Frank Damrosch, recently stated that his brother would accept if requested; Emil Paur, late of the Boston Symphony Orchestra, and Frank Van der Stucken, whose candidature has suddenly loomed up as a result of his great success at the Indianapolis Festival, just concluded, and as it has become known that he could be secured, notwithstanding his Cincinnati engagements. Such is the condition as we go to press.

### MR. BISPHAM TALKS.

IN an interview published in *Music*, the excellent Chicago monthly magazine, Mr. Bispham talks in the following manner, and Mr. Bispham, as he illustrates when he sings, is a good talker:

If she (Melba) is not worth the money she earns, who is? And yet THE MUSICAL COURIER talks about the singers' easily earned wages. I would like them to try it once themselves.

This is a newspaper. We are not singers, and this paper has never talked about easily earned wages of singers. No begging of the question; no baby act, Mr. Bispham. What this paper has been engaged in doing and will continue to do is to urge upon the American people the one truth that the foreign star system is undermining the whole American musical fabric, and that question bears no relation upon easily earned wages, which is not a question before the court.

The star system in its fullest depravity is best illustrated by Melba when she collects about herself a little company of singers and without accessories, artistic and otherwise, produces what she calls opera and interpolates "Old Folks at Home," and other ballads and songs, without regard or veneration for her art. The truth is that the for-

eigners can have no respect for us, because we permit these proceedings without protest, except such protests as these.

That is our argument, Mr. Bispham, and that is all there is to it. You should not attempt to mislead the readers of *Music* by giving a misrepresentation of the subject, for that is what you are doing in your attempt to justify Melba. If she is doing right you, Mr. Bispham, are wrong. If you are right she is wrong. And if you remain here much longer you will find that your remuneration will be lowered by some foreigner, who, with an unpronounceable name, will fill your engagements because he is a foreigner. Cut this out, set it aside and one year hence read it again. These are the evils we desire to cure, and there has never been any discussion in these columns on what you call easily earned wages. Please apologize—if you are a real American.

### MEXICO AND MUSIC.

MEXICO is now a land of progress. The fact is attested by travelers, by writers, by musicians. Mexico has indeed a splendid background against which may stand out hints of modern energy and thoughts of modern enterprise. A country beautiful in coloring, picturesque as to buildings and costumes, fascinating in its surprises to the eye and the ear. Amid the bewildering romantic effects which impress the looker-on there are not wanting many evidences now of practical prosperity; the industrial schools, the new railroads, the mills, the factories and fine roadways, and to give but one definite detail, that magnificent boulevard, three miles in length and 200 feet in width, which Maximilian planned from the city walls of Mexico to the castle of Chapultepec. Have we anything as fine in our city? The double avenues of fine trees shading wide stone sidewalks, the seven great circles, each 300 feet in diameter, a crowd of brilliant equipages passing and repassing, cavaliers on horseback, mantilla draped women, perfume of flowers—is not this a fitting place in which to hear the national music played by one of those Mexican bands which have sometimes wandered eastward to bring to us some little idea of Mexican musical possibilities.

To hear the Mexican military bands and orchestras under these most favorable circumstances, however, is not possible to many. But everyone who reads THE MUSICAL COURIER can learn something of Mexican music since we have established the new department with headquarters in Mexico. In this department will be found from week to week accurate, "on the spot" statements as to Mexican musical matters, so that all who wish may keep informed of the music in that wonderful part of the world. Even bare facts of musical news seem attractive, sounding from that land of hazy purple hills and snow-domed mountains, of rolling tablelands, covered with gorgeous scentless flowers, or forests of yucca palms "tipped with waxen lilies," of huge cacti century plants, gigantic scarlet hibiscus and yellow sugar cane, and of the tiny wild roses and maiden-hair ferns as well; the land where a princess as to beauty may preside over a heap of bananas in the sunlight and a half-clad Indian sings a Castilian love-song in the moonlight; where on one side may be thrift, on the other indolence; on the one side most surprising energy in performing simple tasks, and on the other complete relaxation and indifference. It is indeed a land of the most picturesque contrasts; and that is not one of the least of the reasons why the people are essentially musical. Out of the chaotic conditions the artistic impulse always strives to disengage the elements of beauty. And the Mexicans are an artistic people. Color appeals especially to them. The instinct for it is manifest in their literature, as well as in their music.

The love for music in Mexico, it has often been

remarked, is even more fully developed among the lower than among the upper classes. This is one of the surest evidences of a truly musical nation. In a recent article Arthur Noll spoke of a very good band in Atzacapotzalco, composed of the very poorest class of Indians. Not one of the musicians wears shoes or coat or any other than the grimmest looking linen trousers. The same writer refers to another interesting fact, the prominent part taken by women in various concerts. "Not only harp and violins are played by them, but also violoncellos and bass viols. The Mexican ladies give considerable attention, too, to composing, and often when asked to play are requested to give one of their own compositions." The writer thus gives corroborating evidence of the musical undercurrent of the national life.

Curiously enough in a country where religious ceremonies are so important, less attention seems to be given to sacred music than would be expected, although some important masses have been composed, notably one by a full-blooded Indian musician. The Easter Eve pandemonium is one occasion where all the discords of the most complicated possibilities in orchestral music seem to be let loose. For now is the "explosion of Judas," and the explosion of these effigies, which are strung on wires across the street, vary in sound from the noise of a bombardier-beetle to the noise of a thunder-clap. These noises, added to the clang of bells rung loud and long, seem to give the "Damnation of Faust" and the "Rienzi" overture on a truly magnificent scale.

The really distinctive Mexican music though is the dance music, of which the danza is the most conspicuous example. We know it particularly through "La Paloma." There is also the "jarabe," the rustic song and dance of the lower classes. The Mexican dances include also the schottische and several of our own well-known dances, preference rather being given to the schottische and also to the "habanera," imported from Havana. National dances and airs are now quite freely published in Mexico, as will be seen from our Mexican correspondence.

From a musical standpoint Mexico is superior to us in one important respect. It has a national hymn; both music and words composed for the nation, and selected as the best of a number of compositions submitted according to the decrees of General Santa Ana, president of the republic in 1853. Mr. Noll, who took the trouble to put together the facts in "Lippincott's" lately, says that the time allowed was but twenty days from the issuing of the decree; yet twenty-six poetical compositions were submitted at the end of that time, and from these was selected that of Don Francisco Gonzalez Bocanegra, consisting of ten verses of eight lines each, with a chorus. On the fifth of February, 1854, a decree was issued giving musical composers two months in which to submit music for Bocanegra's hymn in competition for a prize. \* \* \* The prize was awarded in August to Don Jaime Nuno, a Spanish professor of music permanently located in Mexico, and he was directed to proceed at once to prepare his work for use by the military bands and to instruct them so far as was necessary. On the eleventh of September "El Himno Nacional Mexicano" was first played in public, at the beginning of the great national feast of Mexican independence.

The Mexican national hymn may not be the greatest national hymn in the world, but it is distinctly Mexican. America, vast, progressive, patriotic America, has not one distinctive, satisfactory national hymn. Eheu musica!

Leonora Jackson.

The soloist at the Lamoureux Symphony Concert, in London, May 15, in Queen's Hall, was Miss Leonora Jackson, the violinist, who played Wieniawski's "Second concerto."



Like thieves in the dark,  
By electric spark,  
'Twas done in the night by Spain;  
But in God's bright light,  
In an open fight,  
We'll make them  
REMEMBER THE MAINE.

I DON'T care much for war poetry—it's made too easily—but the above, written by a "kid" of eighteen, shows the rhythmic impulse, not to mention patriotism.

\* \* \*

Agnes Sorma closed her short engagement *als Gast* at the Irving Place Theatre Monday night last. The Berlin actress was so successful that, I am happy to say, she purposes returning next season.

\* \* \*

Sorma has been called the German Duse. She is really a Silesian by birth and she is not a Duse. She has unusual adroitness in the expression of the conventional dramatic symbolism and an agility in technic and a variety of vocal and facial expression that enables her to assume a wide range of character. A certain briskness and imperious piquancy make her work unlike that of the German stage. She is more Gallic, or in reality more Slavic than Gallic. Her person is finely fashioned, her features good, her eyes particularly expressive and her mask mobile and expressing easily a mob of elusive emotions. I found in her, when at her best, much feeling nicely poised and never obtrusive, and considerable force. She reaches her climax by a rational *crescendo* and she never fails to thrill. Altogether a creature of real fire and with an air of distinction. Above all Sorma is never sentimental: of the vicious sentimentality of the German stage she is never for a moment guilty.

\* \* \*

Naturally Hauptmann has been labeled by Nordau "degenerate," and of course he is a genius, although most of Nordau's flock of geese seldom turn swan. But Hauptmann wears all the earmarks of a genius. He is child of his age to a dangerous degree, and his tremulous, vibrating sensibility mirrors the hysterical agitation, the pessimism, the sad strivings, the individualism, the fret-fire fomentings and unbelief of a dying century. Hauptmann knows his Goethe, and after the last act of "The Buried Bell" I felt constrained to cry: "The third part of a 'Faust!'" But it is not "Faust;" neither is it "Tannhäuser"—though there are analogies; it is realism, it is idealism, it is pantheism and it is Wagnerism. Above all Friedrich Nietzsche towers in the background, and there is poesy, exquisite poesy, and that is the saving clause of the play.

Hauptmann is a poet who has learned to eloquently stammer in the accents of the theatre. I remember well his "Hannele," his "Weber," his "College Crampton," but for pure idealism "The Buried Bell" is his masterwork. Almost crazy is the jumble of furiously antagonistic elements. The unities seem askew, yet the result is gratifying, is artistic, is illusory. Hauptmann has a clairvoyant quality; he imposes upon his audience his dream of a world—not this, but his own fantastic world—and you find yourself five minutes after the rise of the curtain devoutly believing in this queer noman's land of mischievous water goblins, satyrs, wonderful white nymphs and sorrowful mortals. It

is all a masque—a profound masque of the spirit in travail. Viewed as a symbol we see in Heinrich the bell founder the type of the struggling, the aspiring artist, who, cast down by defeat, is led to more remote and loftier heights by a new ideal, there to live the life of the "Uebermensch," the Beyond-man of Nietzsche, and of course the fall therefrom is inevitable. Dare as dared Faust and Ibsen's Brand to desert the valleys and scale the slopes of Parnassus and your fate is assured. You will be called madman, you will be stoned, reviled, mocked and imprisoned. Wagner dared and won. Nietzsche dared and to-day he is a babbling lunatic.

Hauptmann's hero is a bell founder who, crazed by grief at the loss of his bell in the lake, mounts the peak and lies dying at the door of a witch.

It is at a period so charmingly pictured by Heine. The twilight of the gods has begun and the scared peasant caught flashes of fawn-like creatures flitting in woodland glade and grove, still saw shining the breasts of the nymph in the brake and piously crossed himself when toad, snake and worm crossed his path. Heinrich is found by Rautendelein, an elfish being, an exquisite creation of fire, of flame, of something of Ariel, of Miranda, of Puck, of naïve Gretchen, a creature touched with the vaguer surmises of adolescence, the most poetically conceived since Goethe's, and yet evocative of Hans Christian Andersen. She, like the mermaid of Andersen, loves the unconscious mortal, and despite the jaundiced warnings of an old spirit of the well, she follows the sick man back to his abode. The first act is ably contrived. There is atmosphere and the well-nigh impossible parts of the faun and the frog-man—the latter indulges in the familiar Brek-ke-keks of Aristophanes—become real for the moment. It is the Hauptmann spell that it is upon our eyelids. Andersen-like, too, is the discovery of this child fairy that love means pain. She finds a tear in her eye and thinks it is dew. She is becoming a woman, and the mystery and curse of womanhood encompass her.

\* \* \*

In Act II. we find the bellman upon a bed of delirium. He has been found and brought down from the mountains by his friends, the priest and the villagers. His wife and children try to comfort him, but he is oblivious, for he sees in his excited trance the figure of a beautiful girl. Suddenly the dream becomes real. Rautendelein sits at his side and woos him back to health. Very striking is the end of this scene. The nymph stands against the wall, her eyes fairly blazing at Heinrich, while his wife crouches at his feet, happy at his restoration to sanity. She does not see his eyes fondly fastened upon the fairy of the forest.

He leaves his home and goes up to the heights, where, unhampered, he may exercise the full play of his artistic faculties. He will make a bell and tune it to the laughter of Rautendelein. It shall make silvery music across the hills and valleys and summons the stray souls of earth to him. He glorifies nature to the priest who follows him to reclaim his soul, and this third act is really a glorified burst of Nietzscheism. Then he has bad dreams; he is haunted by visions of home and, after all the splendor of imagery, of his defiance of the commonplaces of life, something mars his life with the perfect woman he has elected to follow.

Then appear his two children carrying an urn. "What carry ye?" he demands. "Father, we carry an urn." "What is in the urn?" "Father, something bitter." "What is the something bitter?" "Father, our mother's tears." "Where is your mother?" "Where the water-lilies grow."

Then booms down in the valley, where lies the lake, the sound of a bell; an unearthly tone it has, as if struck by no mortal hand, and it is not, for it is touched by the hand of his dead wife, who murdered herself to escape her misery. Remorse sets in. He is no longer a god, but a wretched man,

and, driving away with revilings the poor Rautendelein, he destroys the bell which was to have borne the message to humanity, to a perfected humanity. He descends to the valley, but is driven away, and finally dies in front of the witch's hut, but not before Rautendelein finds him.

\* \* \*

The charm, the magic witchery, the bitter-sweetness of the dramatic poem was formidable at the close. Heinrich dies of poison, self-administered, while through his filmy eyes there presses the vision of the beloved one. It is indeed Rautendelein, but her very shadow. Deserted, dreary, neither maid nor mortal, nor nymph, she accepts the love of the hideous frog-like Nickelman and goes down to his slimy couch in the well. She emerges only to see her lover dying, and pathetically denies to him that she is Rautendelein. As the curtain falls on his corpse we catch a glimpse of the girl sadly returning to the well and to her horrible mate in the mud. It is a time for tears.

\* \* \*

I shall not attempt to read the possible meaning of this fairy tale. It contains bursts of genuine music and is eminently unsuitable for the stage. It has its moments of creating realism, its minutes of misery, of ennui, of purple patches and genuine power. It is inconceivable in an English garb, and yet what is, when weighed against the dramatic productions of the year? It has force, fantasy, caprice, chilled pessimism, grim, harsh humor, and a tenderness that touches the very springs of one's nature. Of all the subtle compounds sent by nature to work out the problems of pain and pleasure of this planet Gerhart Hauptmann is the most curious, the most marvelous.

\* \* \*

Sorma gave a delicious, naïve and plastic version of the nymph. She was a gracile figure and full of exquisite sensibility. In face and form a poetic dream, she painted with a light hand the caprice, elfish cunning and wiles of Rautendelein, and at the close the tragic note was delicately sounded. It was a great, a notable achievement.

\* \* \*

Senator Proctor, of Vermont, is a cold and dignified man, but he has a sense of humor that sometimes causes his adversaries to wince. Senator Vest, of Missouri, was recently delivering a speech, in the course of which he became quite impassioned. He quoted two verses of poetry, which, he incidentally remarked, had been set to music. "Sing it," said Mr. Proctor, in his metallic way. The effect of the Missourian's remarks was totally spoiled.

\* \* \*

A Baltimorean had occasion to visit his country property the other day. His colored cook wanted to know "what was de news in town, sah?" The gentleman replied that he thought there would be war, and said jokingly: "I suppose I'll have to be looking for another cook, Bob, for you'll go in the army, of course?" "Youse'll have to look for a new cook, boss, dat's sho', but dis nigger ain't

a-goin' in no army, sah. Dis nigger'll go in de woods, and go fur, too."

\* \* \*

One of the most sympathetic personalities I have encountered for many years is that of Rudolf Christians, who supports Sorma. An ideal figure in these hard-and-fast times.

I did not have much chance to tell you of Richard Burmeister's playing last week at the Seidl Society *In Memoriam* concert in Brooklyn. The Liszt E minor concerto will never rival in popularity the two in E flat and A. If anything it is elegaic, and its pathetic character was not out of place at this affair. Mr. Burmeister's cuts and alterations are in the best of taste and his performance was entirely adequate. There were radical changes made in the orchestration, and altogether this gifted artist may congratulate himself on his work.

\* \* \*

Some genuine schoolboy answers to examination questions are given in a recent number of the *London Journal of Education*. "What do you know of Lord Wolsey?" was asked, and the answer was: "He was a minister of Henry VIII. who exclaimed, 'If I had served my God as I have served my king I should not have been beheaded!'" Even more amusing than this *post-mortem* speech is a definition of "tithes"—"things worn by ladies in circuses and pantomimes."

\* \* \*

The book reviewer of the *Evening Post* must have enjoyed his little joke when he wrote the following:

Several people hereabouts smiled at a solemn paragraph in the *Bookman*, apparently crediting Colonel Higginson with the invention of the phrase "cheerful yesterdays," as well as the other one, "a confident to-morrow," which he had considerably loaned Brander Matthews. But it is time for consternation, not smiling, when one finds the same thing in the *Academy*. Here it is in all its Edenic innocence:

"Two American books about to be published are 'A Confident To-Morrow,' by Prof. Brander Matthews, and 'Cheerful Yesterdays,' by Colonel Higginson. The similarity of titles is not accidental. Each has its origin in a phrase which one of the authors used in conversation. He described himself as 'a man of cheerful yesterdays and confident to-morrows.' This origin is interesting; but it would be appalling if every happy phrase used by an author produced a brace of books."

We know the proverbial dangers of carrying Wordsworth to Newcastle, but two lines from the "Excursion" cry for citation:

"A man he seems of cheerful yesterdays  
And confident to-morrows."

#### Torrigi-Heiroth.

A brilliant musical matinee took place at the Conservatory, Geneva, at which several of Madame Torrigi-Heiroth's pupils appeared with a success that reflected high credit on their teacher. At the conclusion Madame Torrigi-Heiroth herself appeared, and rendered Alabiéff's "Rossignol" and the aria from "Traviata." Her remarkable virtuosity and her beautiful voice recalled the traditions of the great Italian school.

#### Thrane Musical Organization.

THE musical annals of this country would be incomplete without definite record of the well conducted and artistic organization which Victor Thrane has been presenting this season to lovers of music in the larger cities East and West. The organization included Ysaye, Gérardy, Marteau, Lachaume and Bendix.

The concerts began in Washington April 15 and ended in Chicago on the 30th, and wherever this quintet appeared the press and public have been unanimous in their praise. It had been predicted by many that such artists, although unrivaled as soloists, could never attain perfection of ensemble playing, because of the inclination of each one to assert himself as an individual; but the press has asserted that such ensemble, such finish has seldom before been heard in chamber music.

Another evidence of the fact that Mr. Thrane has not mistaken his calling is that the concerts were financially successful.

After the last concert in Chicago April 30 the artists resumed their individual tournées, M. Ysaye going to Indianapolis and Louisville, Gérardy to New York, Marteau sailed for Europe, Lachaume went to San Francisco, where his wife, Pilar Morin, is presenting Vance Thompson's new pantomime, "In Old Japan," the music of which is by Lachaume, who will personally conduct the orchestra at these representations. Bendix resumed his concerts in the West.

Manager Thrane is now in the West himself, arranging an extended tour through California and the West for Ysaye, Gérardy and Lachaume, a tour which will extend well into the summer months. In the absence of Mr. Thrane, Mr. Gottschalk attends to the office in New York, and reports encouraging engagements for Mr. Thrane's artists next season.

#### Damrosch Resigns.

THE letter sent by Walter Damrosch to the Symphony Society and accepted by the latter is not published, but the resolution accepting it reads:

Resolved, That in accepting the resignation of Walter Damrosch as conductor of the Symphony Society of New York, the directors of the society desire to place upon record their sense of the obligation due from them personally as well as from the music loving citizens of New York to Mr. Damrosch for his earnest, intelligent and devoted service for so many years in the presentation to the public in perfect form of the works of the great musical masters and in enlisting by his enthusiasm the aid of public spirited men and women in the cultivation of the art. In taking part and carrying on with his brother, Frank Damrosch, the work inaugurated by that accomplished musician, Dr. Leopold Damrosch, their honored father, he has given evidence of qualities which entitle him to a high place in the musical world and which add an additional lustre upon his family name.

"Perfect" form, the Symphony people say. As soon as a thing is perfect it ceases to be useful. Up to date we were under the impression that the perfect is unattainable, but here we have it in Walter Damrosch's presentation of the great works of the masters! No wonder he had to resign!

#### Worcester Festival.

THE scheme for the Worcester Music Festival is not completed, but a sketch is outlined on the following basis:

Tuesday night, September 27, "Elijah."

Wednesday matinee, September 28, symphony concert, and probably Mr. Loeffler and his Divertimento.

Wednesday night, September 28, "Lily Nymph," "Olof Trygvasson."

Thursday matinee, September 29, symphony concert and piano solo, probably Hopekirk.

Thursday night, September 29, Wagner concert.

Friday matinee, September 30, symphony concert.

Friday night, September 30, Bach's French suite, "Hora Novissima."

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## Boston Music Notes.

BOSTON, Mass., May 7, 1898.

CARL FAELTEN, in spite of the announcements in several local papers, is not going to Europe this summer. On the contrary, he will be very much in Boston, where he is to have a special summer session of the Faeltens Pianoforte School. This school will open on Monday, July 11, ending Friday, August 12. There will be five consecutive sessions each week, with a recess from Friday noon to Monday morning, allowing time for excursions to points of interest by visitors from other cities. The teachers' course comprises lessons in fundamental training, practical observation lessons, instructive talks and recitals. The school is in a flourishing condition, the attendance having been larger than was expected for the first year. Next year additional room will be required to accommodate all those wishing to study with Mr. Faeltens.

Miss Clara E. Munger's annual recital takes place at Steinert Hall on Thursday evening. Miss Munger's recitals invariably attract a large and interested audience, and there is always good music sung by well trained voices.

Mrs. Etta Edwards invites her friends to a pupils' recital at Chickering Hall on Wednesday evening. The following program will be given:

- Trios—  
On Music's Wings..... Mendelssohn  
The Lonely Rose..... Hermes  
Miss Parker, Miss Wetmore, Miss Ainsworth.  
Land of Dreams..... Kennedy  
Deck Not With Gems..... Kennedy  
Miss Carrie Joy.  
Petites Roses..... Cesek  
Spring Song..... Ries  
Miss Lillian Whiton.  
Thy Beaming Eyes..... MacDowell  
Sunshine Song..... Grieg  
Miss Louise Evans.  
Under the Rose..... Fisher  
Springtime..... Vidal  
Miss Marguerite Boice.  
Air, from Marriage of Figaro..... Mozart  
Hush, My Little One..... Beethoven  
Chanson Provençale..... Dell'Acqua  
Miss Helen Wetmore.  
My Heart at Thy Dear Voice..... Saint-Saëns  
Si le Bonheur..... Gounod  
Ein Schwan..... Hartman  
Miss Louise Ainsworth.  
Then Weep, O Grief-Worn Eyes!..... Massenet  
Were My Songs With Wings Provided..... Hahn  
Bolero..... Ardit  
Miss Bernadine Parker.  
Trio, I'll Away..... Dregert  
Miss Parker, Miss Wetmore, Miss Ainsworth.

Vocal pupils of Frank E. Morse and piano pupils of John D. Buckingham will give a recital in Steinert Hall Wednesday evening, May 11.

Miss Lillian Shattuck announces the tenth annual recital of her violin pupils for this (Saturday) evening. Some of the soloists are among the youngest of her pupils, five and six years of age. The string orchestra is composed of:

Florence Hood, Kate B. Berry, Susan E. Lunt, Katherine Bailey, Juliana Birchmore, Adelaide Pearson, Marion Stickney, Mary Ellis, Mollie Ripley, Theodosia Stickney, Clara Emerton, Katherine Stillings, Richard Saville, Blanche Tupper, Margaret Langtry, Henry Poor, Margaret Fay, John Saville, Sarah Corbett, St. Clare Ginty, Marion Batt, Raymond Ferris, Blanche Dadmun, Marie Ames, Madeleine French, Ellen Keller, Gertrude Bent, Maud Wolford, Eleanor Morse, Joseph Foley, Ethel Stone, Emily Farley, Bessie Lincoln, Kenneth Reed, Mollie Smith, Eleanor Whidden, Bessie Jackson, Robert Dennie, Frank Farrell, Harold Fisher, Henry Stillings, Margaret Tupper, Minnie Cutting, Paul Kelsey, Cyrus Ferris and Gladys French.

It will be assisted by Miss Jennie Daniell, violin; Miss Emma Grebe, viola; Miss Laura Webster and pupils, 'cello; Miss Blanche Little and Miss Gertrude Belcher, piano.

The concert of the pupils of Mme. de Berg Lofgren is to take place at Union Hall on the evening of May 17.

Miss Nellie Röck gave a piano recital at Steinert Hall Thursday evening, under the patronage of Mrs. William Apthorp, Mrs. J. L. Gardner, Mrs. B. J. Lang, Mrs. J.

M. Sears, Mrs. Fiske Warren and Mrs. Henry Whitman. Miss Rock formerly studied in Boston, being at one time at the New England Conservatory, but for several years she has been a pupil of Leschetizky.

A local paper says about the Zerrahn testimonial:

An immense audience gathered in Mechanics' Hall on Monday evening to hear the performance of "Elijah," in testimony of the retirement of Carl Zerrahn from the conductor's platform, and to pay their tribute of gratitude for his long and honorable service in the walk of life he has so well adorned. The fine old figure was greeted with cheer upon cheer as he appeared, and not a few were affected more than they would be willing to admit. At the proper time he was presented with a huge wreath, and all in all he cannot but take with him the happiest memories of this most notable night in his career.

The chorus was a very large one, consisting of about 1,500 voices from the Handel and Haydn, the Worcester County Musical Association, the Salem Oratorio Society, the Philharmonic Club of Lowell, the Lynn Musical Association, the New Bedford Musical Association, the Hyde Park Festival Chorus, the Chelsea Oratorio Society, the Quincy Choral Society, the Waltham Chorus. The soloists were Mrs. Galski, Mrs. Adele Baldwin, Evan Williams and Mr. Frangcon-Davies. Others that took part were Mrs. Shepard, Mrs. Neale-Dow, Mrs. Edith Woods, Mrs. Emery, Miss Dietrick, Miss Lynn, Miss Palmer, Messrs. F. Smith, Swaine, Wellington, Whitten and Morawski and Master Donlan.

The Apollo Club gave its 159th concert in Music Hall Wednesday evening, the fourth concert of this the twenty-seventh season. A large audience testified its enthusiastic appreciation of an excellent and well given program. B. J. Lang was the conductor, and the club was assisted by Evan Williams. Mr. Lang conducted several of the numbers from the piano.

The first festival of the White River Musical Association was held last week at White River Junction, N. H.

On the evening of May 19 Mme. Maria Petersen, the well-known teacher of singing, will give a pupils' concert in Mechanics' Hall, Worcester.

Although the evening was stormy there was a large audience at the closing concert of the Allen Club, in Worcester, on Thursday evening, when Dudley Buck's "Legend of Don Munio" was given at Horticultural Hall. The soloists were Mrs. Kileski Bradbury, Miss Luella R. Flagg, George Leon Moore and Arthur Beresford. Everett E. Truette is the conductor of the club and Miss Hair was the accompanist on that occasion.

All the work was excellently done, the chorus singing remarkably well. A note from one of the audience says "Mrs. Bradbury and Mr. Beresford were fine."

## Virgil Concert at Plainfield, N. J.

THE Casino was filled with interested listeners on Saturday afternoon to hear the playing of five young pupils from the Virgil Piano School of New York and an explanation of the method.

Two illustrations of technic were given, the first by Miss Harriette Moodey, a little pupil of Miss Sarah A. Palmer, of Plainfield. The little miss of seven summers executed finger work, chord and crossings, the latter at a speed of 252 notes per minute, at the clavier, and then stepping to the piano played a Kohler etude. Her little fingers were strong enough to produce a good tone, even on the big Steinway grand, and she played with perfect accuracy and rhythm. Later on in the program Mrs. Virgil illustrated class work and advanced piano technic. The class consisted of Miss Florence Traub, Miss Bessie Benson and Miss Marjorie Parker. They displayed an enviable degree of technical ability, especially in the arpeggio and octave passages, the former at a speed of 800 notes per minute, and the latter at a speed of 640 notes per minute. The solo numbers were given by these three Miss Lottie Cole and Master Freddie Pfeiffer.

Miss Bessie Benson's "first time" piece, "By the Brookside," by John Orth, was well played and interpreted, taking into consideration that she was playing it on the piano for the first time. Of her other numbers the Schumann Novelette deserves special mention. Miss Marjorie Parker produced a lovely tone and gave pleasure by her accuracy and her simple and unaffected manner. Miss

Lottie Cole and Master Freddie Pfeiffer both appeared to excellent advantage. Their playing showed conscientious training and the repose and ease which mark the Virgil style.

Miss Florence Traub's playing gave special pleasure to the audience, as many had heard her when she was quite a child and comparatively a beginner, and to hear her again, after three years of painstaking study, afforded them an opportunity to judge of her remarkable progress. She was greeted with applause, and being recalled after her first number she gave as an encore the "Butterfly" etude by Chopin. She played the Spanish caprice by Moszkowski in a masterful manner and displayed temperament.

After the concert many of the audience came forward to be introduced to the players and to Mrs. Virgil, and to express their convictions as to the value of the method and the remarkable playing of the pupils.

## New York College of Music.

Alexander Lambert will give the commencement concert of the New York College of Music on May 25. The college will be kept open during the entire summer.

## Howland Orchestral Concert.

Delavan Howland's orchestral concert at the Waldorf-Astoria on Friday evening was a successful affair. In the first place the young conductor had the good sense to obtain two superior soloists (Miss Dora V. Becker, violin, and Miss Marion Walker, soprano), in the second he did not give his orchestra impossible tasks, and lastly the program was full of variety, as follows:

- Overture, Der Freischütz..... Weber  
Orchestra.  
Aria, Elizabeth's Prayer, Tannhäuser..... Wagner  
Miss Marion Walker.  
La Cinquintaine..... Marie  
Turkish March..... Beethoven  
Orchestra.  
Violin solo—  
Adagio..... Ries  
Perpetual Motion..... Ries  
Menuet, Military Symphony..... Haydn  
Orchestra.  
Flute Solo, Improvisation..... Terschak  
John K. Bradford.  
Songs, Old English..... Purcell  
Miss Walker.  
Badinage..... Gillet  
In the Mill..... Gillet  
Orchestra.  
Violin Solo—  
Legende..... Wieniawski  
Mazourka..... Wieniawski  
Miss Becker.  
Pastoral Sketch, The Lost Sheep..... D. Howland  
Orchestra.

Mr. Howland has had a considerable experience as conductor, both of chorus and orchestra and in opera performance. The Hackensack Choral Society, Spring Valley Choral Club, Roselle Musical Society, The Alceus, of Cranford, all were or are under his baton. This experience has given him authority of beat, judgment as to tempo and taste in the putting together of a program. His orchestra played with decision and dash, and the two Gillet pieces were enthusiastically received. Altogether his Metropolitan debut as a conductor was very flattering, and augurs well for this talented young man's future. With the right material he should do wonders.

Miss Marion Walker is a radiant maid of truly lovely appearance, with a sweet yet strong soprano voice. She sang "The Prayer" with fine repose and expression, her German diction excellent. The two Purcell (old English) songs were delightful, and her high G as clear as a bell. She received a rousing encore, and was universally admired.

Miss Becker is so well known that no special commendation is here needed. She played with a dash, a tonal quality and quantity most admirable, and was obliged to give an encore. Young Bradford's flute solo pleased.

Misses Jessie Walker and Adele Becker, sisters of the soloists, played excellent accompaniments.

## M. T. N. A.

1898.

THE success of the coming convention of the Music Teachers' National Association seems already assured. In fact, the officers and committees are quite sanguine in their belief that it will be the best meeting in the history of the organization. The number of new members enrolled and the renewals of past membership are already in advance of the showing at this time in any previous year. Letters of inquiry are being received daily at the general office and by officers and members of committees. The committee on transportation, of which Albert J. Wilkins is chairman, is in negotiation with the several traffic associations for special rates, and considering the very favorable indications of a large attendance it is assured that one fare and a third and fifteen days' time limit will be granted.

Musical and literary programs are being carefully selected and prepared so that they will interest and benefit every professional musician and student. Matters of vital importance regarding the future of the association are to come up, and should engage the attention and thought of every professional member. Any member having suggestions to make for the improvement of the national organization or for extending its influence and making it more directly beneficial to the individual is privileged to present such suggestions through the council of delegates.

President H. W. Greene has formulated a few of the questions to be submitted, and they are being issued by Carl G. Schmidt, chairman of the committee on delegate membership, to the various institutions and organizations which will send delegates. This will give time and opportunity for the representative members to come better prepared for their duties as members of the council. These questions will be submitted in due form to the association as a voting body. They are as follows:

1. Shall the constitution be revised? [Suggestions.] The present reading of the constitution was made brief and simple for the purpose of giving the council of delegates, which meets this year, proper opportunity to undertake its responsibilities in regard to future modes of activity, with the expectation that that body would adopt a constitution by which, in its judgment, it could best conserve the interests of the association.
2. Shall the Music Teachers' National Association be changed to the National Association of Musicians? [Suggestions.] It has been urged that the scope and usefulness of the association would be greatly extended by discarding the word "teachers," thereby embracing the entire musical field.
3. If the Musicians' National Association is organized, what standing therein shall be granted to the membership of the M. T. N. A.?
4. What qualifications must one possess to be accepted as a member of the new association?
5. Shall some method be adopted by which the members shall be entitled to certain privileges or distinctions? [Suggestions.] The plan has been suggested that a fee of \$10 be paid by each member. In consideration of this fee he would receive a certificate of life membership and the official organ and report of proceedings for one year; thereafter there should be \$1 a year dues, failure to pay which would not invalidate membership, but would only deprive a member of the official organ and the annual report.
6. Shall the delegate system be perpetuated?
7. If so, what qualification should be required of a member of the delegate council?
8. Shall delegate members be elected or appointed or both?
9. Shall the power of appointment be vested in the president or in a committee elected by the council of delegates, to be known as a committee on delegate membership?
10. How many grades of membership and how shall the several grades be designated?
11. Shall the association publish a journal in its own interests? [Suggestions.] Offers have been made by vari-

ous musical journals to act without expense to the association as its official organ.

12. Adoption of a set of by-laws.
13. Shall the association inaugurate a reading course for its members?
14. Shall the association have a permanent place of meeting?
15. Shall the next meeting be a meeting of delegates only or a convention for the entire association?

No doubt exists as to the necessity and demand for a national association of musicians. Its field of usefulness is great. Has the M. T. N. A. met the necessity and the demand, or can it be made to occupy a much greater field? These questions were considered somewhat last year, and it is the general opinion that under the plan of delegate representation it can be developed into an institution of much broader scope and greater value in musical education and culture.

## Fannie Bloomfield-Zeisler in London.

MRS. BLOOMFIELD-ZEISLER appeared at the concert of the London Philharmonic Society last night, April 29, and met with a great triumph. The *Morning Post*, one of the great London dailies, speaking of her performance, said:

"In Mrs. Bloomfield-Zeisler we welcome a pianist of the very first rank. This lady comes with a great Continental reputation, and there can be no doubt that she fully deserves it. She has a prodigious technic, and plays with veritable masculine power, to which, it may be said, she allies a feminine delicacy of touch. Her performance of Rubinstein's Concerto in D minor, No. 4, was admirable in every respect. She infused passionate intensity into the music, played the slow music with exquisite charm, and dashed off the finale with irresistible entrain. Later on this gifted lady was heard in the Scherzo from Liszt's Fourth Concerto."

The *Daily Mail*, another great daily, said:

"It is only fair to state that the orchestra at Queen's Hall last night did not contribute to any appreciable extent to the instantaneous success that was made by Mrs. Bloomfield-Zeisler in the solo part of Rubinstein's D minor Concerto. The charm of her playing is best described by—for want of a better word—the charm of temperament; a sensitive, curiously sensitive, face, and an indefinable personality; marvelous execution and strength of wrist and forearm well-nigh inexplicable. For daintiness, crisp touch and delicacy, it would be difficult to find a rival to this lady's playing of the Scherzo from Liszt's Fourth Concerto. It was as enchanting as is the work itself."

The secretary of this society wrote the following to Mrs. Bloomfield-Zeisler, an exceptional thing for him to do, but her achievement on this occasion aroused so much enthusiasm that it was a spontaneous offer from the representative of this old and highly critical institution. The letter runs:

"Dear Madam—Permit me, in the name of the directors, to offer you their sincere congratulations upon your great success last night. Nothing could have been more complete and absolute. Great artist as you are, you must be accustomed by this time to triumphs of all kinds, but to take such a critical audience as the London Philharmonic by storm, as you did, is an achievement even for you, and it affords us special pleasure to have had the means of introducing so rare a pianist to an English audience. Personally, I desire to offer you my warmest congratulations. Your performance enchanted, where that of others merely surprises."

"FRANCESCO BERGER,

"Honorary Secretary Philharmonic Society."

I shall have more to say next week about her success. She gives her first recital at St. James' Hall to-morrow afternoon.

A.

## M. Dubulle.

PROFESSEUR DE CHANT—PARIS.

ONE of the Paris professors who insists upon not saying anything ever about himself, but who nevertheless is one that all American students of singing should know, is M. Dubulle, whose studios are 85 rue d'Amsterdam.

Purely and thoroughly French, without an ounce of alloy in his blood, a Grand Opéra artist of national reputation, a man versed in music and musical things, a man straight as a string, honest as the sun, faithful, firm, insisting on good work, it is a great loss to our people that M. Dubulle's name is not a household word among our people. He is moreover young, active, energetic, a perfect gentleman, and his French accent is unimpaired by mixture with any other language than his own.

His studios are always crowded with brilliant French people, whose style, finish and finesse of diction bespeak the skill and care of his instruction. His pupils are readily engaged not only in the provinces, but in Paris, and the managers of opera and opera comique attend his pupil concerts. His repertory is immense and his knowledge of traditions unquestioned. He gives himself without stint in his work, which is always intelligent and well planned.

The location of his studios, close to the Gare St. Lazare, is in the very centre of Paris, and has all means of communication at its door.

Among M. Dubulle's pupils this season are Mr. Witherspoon, basso; Madame Salomon, contralto; the Miles. Mendes, sopranos; Mlle. Van der Gevel, Hollandais, soprano; M. Porcin, Roumanian, basso; Madame Plerval, contralto, and the beautiful and distinguished society leader, Madame Fourton.

Mlle. Mendes sang with her accustomed success this week in the salons of Madame Fourton. Mlle. Van der Gevel also sang at a grand charity performance with Mlle. Augussol, of the Paris Opéra, who is also a pupil of this professor.

## Music and Business.

AUGUSTA, Ga., April 29.—Last year nineteen large cities of the South established popular lyceums. The institutions give from one-fourth to one-third of their courses in music, comprising concerts and recitals. Last winter the aggregate expenditure of these lyceums for all purposes was about \$28,000. They suffered, however, for the lack of good music, demanding a higher class of entertainment than could be afforded by the average lyceum concert company. I beg to suggest through your valuable columns to agents and musicians that here is a considerable field, newly created, worthy of attention. The lyceums are permanent societies, composed of from 500 to 2,000 persons in each city, giving from ten to eighteen lyceum entertainments between October and May, consisting of lectures, authors' readings, concerts and recitals, and represent the best culture of the cities. The secretaries of the various lyceums may be addressed for business purposes, the cities in the circuit being Richmond, Norfolk, Lynchburg, Wilmington, Charleston, Savannah, Augusta, Atlanta, Columbus, Brunswick, Jacksonville, Birmingham, Tuscaloosa, Nashville, Memphis, Louisville, Owensboro, Vicksburg, Little Rock and San Antonio. A general meeting of something more than half of these lyceums will meet at Augusta, Ga., on May 17 and 18, representing themselves and largely the other societies, to make contracts and transact other business. In addition to addressing the various secretaries, propositions may be submitted at this meeting by those desiring it.

Respectfully,

HUGH C. MIDDLETON,  
Secretary Southern Lyceum Association.

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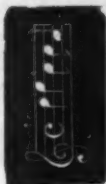


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## Springfield Music Festival.

THE opening concert of the music festival took place on Wednesday evening, G. W. Chadwick's "Phoenix Expirans" and Beethoven's Ninth Symphony with an aria by Spohr, sung by Miss Shannah Cummings, constituting the program. The soloists in both works were, soprano, Miss Shannah Cummings; contralto, Mrs. Viola Pratt Gillett; tenor, Frederick Smith; bass, Arthur Beresford.

"Phoenix Expirans" was composed for the Springfield music festival of 1892, being first produced upon that occasion. Miss Cummings, who is a newcomer to Springfield, made a distinct success in her work. Mr. Beresford, as usual, sang with dignity and perfect style. Mrs. Viola Pratt Gillett, contralto, and Frederick Smith, tenor, did excellent work with the parts assigned to them.

The Tuesday programs were:

AFTERNOON.	
Overture, Genoveva.....	Schumann
Concerto No. 5, in E flat.....	Beethoven
Mme. Helen Hopekirk.	
Siegfried Idyll.....	Wagner
Solos for Piano—	
Serenade.....	Hopekirk
Rhapsodie Hongroise, No. 8.....	Liszt
Mme. Hopekirk.	
Suite, Les Erinnyes.....	Massenet
EVENING.	
Prelude to Hansel und Gretel.....	Humperdinck
Templar's Love Song from Ivanhoe.....	Sullivan
Mr. Ffrangcon-Davies.	
Ave Maria.....	Goodrich
Chorus.	
Aria, Pace, Pace, Mio Dio, from La Forza del	
Destino.....	Verdi
Miss Cummings.	
Rhapsodie.....	Lalo
Vorspiel to Lohengrin.....	Wagner
Cantillations.....	Hawley
Lorraine, Lorraine, Lorraine.....	Kingsley
The Story of the Faithful Soul.....	Proctor
Mr. Ffrangcon-Davies, accompanied by	
Isidore Luckstone.	
Songs—	
"Twas April.....	Nevin
My Lovely Beloved.....	Klein
Miss Cummings.	
Ballad, Fair Ellen.....	Bruch
Miss Cummings, Mr. Ffrangcon-Davies, Chorus and	
Orchestra.	

Of Madame Hopekirk's playing the Springfield *Republican* said:

During the ten festivals of the Hampden County Musical Association we have heard five different pianists: Adele Aus der Ohe (three times), Franz Rummel, Arthur Friedheim, Arthur Whiting and Mme. Helen Hopekirk. While none of them are of absolutely the first class, like Carreño, Joseffy and Josef Hofmann, it is a very creditable list, and Madame Hopekirk is fairly entitled to a place in it. Her playing has developed noticeably during the past few years, and her interpretation of the splendid "Emperor" concerto was most creditable.

Friday afternoon was devoted to an orchestral concert, while Mr. Parker's "St. Christopher" was the attraction for the evening.

Symphony in D minor.....	Schumann
Indian Bell Song from Lakmé.....	Delibes
Miss Maconda.	
Symphonic Sketches.....	Chadwick
Jubilee.	
Noel.	
A Vagrom Ballad.	
Solos for violoncello—	
Adagio.....	Bargiel
Ellentanz.....	Popper
Mr. Schulz.	
Scherzo Capriccioso.....	Dvorák
The Legend of St. Christopher.....	Parker
A dramatic oratorio for solo voices, chorus and	
orchestra.	
(Conducted by the composer.)	
The Queen.....	Charlotte Maconda, soprano
The Angel.....	
The King.....	
The Hermit.....	Barron Berthald, tenor
The Child.....	Miss Clara A. Sexton, soprano
Satan.....	Mr. Miles, baritone
Offerus.....	Mr. Ffrangcon-Davies, baritone
Chorus and orchestra.	

The discriminating musical people who were present at

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this festival were delighted with the fine work done by Barron Berthald. Mr. Berthald is thoroughly educated in his profession, knows whereof he speaks and sings, is an artist always to be depended upon for correctness of style, and is so well known in musical circles for his musicianly qualities that nothing but the best is ever expected of him.

About Mr. Ffrangcon-Davies' cantillations the Springfield *Republican* has the following:

Probably the most conservative musician in the world is an experienced orchestra player, trained from youth under strict masters, and educated into a strong sense of artistic conventionality. The effect on the orchestra of Mr. Ffrangcon-Davies' cantillations, then, might easily be guessed. Those on the front seats had to keep up appearances, but those in the rear, who were screened from public view, frankly gave way to hysterics of comment.

It was evident that Mr. Davies was not understood at Springfield, he suffering as Berthald did.

When "St. Christopher" was given in New York a short time ago by the Oratorio Society the chorus a capella was mutilated by being given with accompaniments. Mr. Damrosch, who conducted, told Mr. Parker that the chorus was too difficult, and that he would never find a large body of singers who could negotiate it. It was, however, splendidly sung by the Springfield chorus, whose work through the entire festival was worthy of the highest commendation.

Among the visitors at the festival have been Elliott Schenck, of Albany, who has just conducted a performance of "St. Christopher" in that city; B. J. Lang, Arthur Foote, J. W. Goodrich, the composer of the "Ave Maria" sung Thursday night; Mr. and Mrs. H. W. Parker and half a dozen of Mr. Parker's pupils who came up to hear his work.

Mr. and Mrs. Edmund Severn, of New York, attended the festival, being especially interested in the work of Mrs. Viola Pratt Gillett, whom they introduced to Springfield a number of years ago.

During some of the concerts the music was variegated in a startling manner by the pounding of the electricians putting up wires down stairs. They tried to do their work in the fortissimo passages, but their technic was not equal to observing all the nuances, and a sudden pianissimo sometimes put them in startling relief.

The deficit was over \$2,000, and if things continue on the present basis the next deficit will be nearer \$4,000.

## For Charity's Sake.

Miss Florence Traub and Albert Burgemeister will be the solo pianists at a concert to be given in Historical Hall, Brooklyn, May 20, for the benefit of the Home for the Educated Poor, one of our worthy New York institutions.

## Frederic Parkhurst.

Frederic Parkhurst was one of the soloists at the University Glee Club concert last Thursday night and added to his already well earned reputation, his style and perfect enunciation stamping him as an artist, while his natural talent, which has been brought out under Mrs. Ratcliffe Caperton's direction, will insure his success. Mr. Parkhurst is at his best in oratorio.

## Converse College Choral Society.

The series of four concerts under the auspices of the Converse College Choral Society, which took place at the college in Spartanburg, S. C., April 27, 28 and 29, were successes, both musically and financially. The hall was crowded at each concert with enthusiastic audiences, who appreciated the excellent programs given by the following well-known artists:

Miss Kathrin Hilke, soprano; Miss Louise Clary, contralto; J. H. McKinley, tenor; Carl E. Dufft, bass; Miss Minnie Little, pianist; Alex. Heindl, solo 'cello; Miss Rose Stewart, Miss Janet Spencer; Wm. H. Rieger, tenor; Signor Del Puente, baritone; Charles K. North, flute; Mrs. Warren DuPre, organist; Miss Mary Hart Law and Miss Eva Massey, accompanists.

## Great Scheme for 'Frisco.

SAN FRANCISCO, Cal., May 9, 1898.

Editors Musical Courier:

SEMI-CENTENNIAL World's Fair is a fixed fact for San Francisco. Committee is at work making extensive preparations for 1901. A principal feature will be a gigantic music festival, which will be in the hands of Manager S. H. Friedlander, who is one of the committee of fifteen appointed by Mayor Phelan to devise ways and means for its success. There is now definite prospect of a grand opera house and music hall of immense dimensions and elegance, as well as serious talk of a permanent orchestra, all of which will make a brilliant musical future for San Francisco. \* B.

## Musicians Sued.

A SUIT at law has been brought by the Virgil Practice Clavier Company against E. M. Bowman, Dr. William Mason and Sumner Salter for using funds of the company in a manner not authorized by the charter. The suit is in connection with a musical monthly called the *Pianist and Organist* and the establishing of outside Virgil schools, and the sum involved is about \$16,000. It depends upon the technical interpretation of the charter and will bring out many interesting legal points.

## Benoit's "Lucifer."

THE production of Peter Benoit's "Lucifer" at the Indianapolis May Musical Festival last week under Frank Van der Stucken proved the wisdom of the selection. It is a work of magnificent proportions, scored on the best lines of modern composition and advanced instrumentation, in addition to its inherent value as a work of musical art, and it gave the listener an opportunity of estimating properly the character of Benoit's achievements in orchestral and choral writing.

## Bergh and the Banner.

Miss Lillie d'Angelo Bergh, who is a member of the New York City Chapter of the D. A. R., conducted the singing of the "Star Spangled Banner" at the recent presentation of an American flag to Barnard College by the chapter. The anthem was sung with stirring effect by the Barnard students in caps and gowns, an immense gathering of the N. Y. C. C. D. A. R., the faculty and assembled guests of Barnard College.—Evening Telegram.

## Giles' Annual Musicales.

E. Ellsworth Giles gave his second annual artists' musicale at the big, old-fashioned down town house known as his New York home, a week ago. It passed off nicely with a brilliant company present.

Among the participants were James R. Merrill, the baritone; Kate Percy Douglass, Miss Cecelia Bradford, who played the violin beautifully, and her brother, who played the flute; Dr. Hanchett, John Francis Gilder, Wm. C. Carl, Louis Muniz, Miss Glenn Raymond and others, including Mr. Giles himself.

Mr. Giles will later go to Richmond Springs, Coopers-town and Oneonta for his summer vacation.

## Burton's "Hiawatha," Chickering Hall.

The performance of Frederick R. Burton's "Hiawatha," in Yonkers, proved to be of much interest to New Yorkers who were present. One of them, struck with the charm of the music and the excellence of its performance, immediately offered to assume the financial responsibility of a New York production, which will be given in Chickering Hall, Monday evening, May 16, as a "benefit" to the composer. The soloists will be Miss Mary H. Mansfield, soprano; Miss Mae Cressy, contralto; Leonard E. Auty, tenor, and J. Stanford Brown, bass. The Yonkers Choral Society will be present, and the instrumental parts will be rendered by the Seidl Orchestra. Mr. Burton will conduct.



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## Music in Mexico City.

MISS RITTER'S PROGRAM AT WAGNER &amp; LEVIEN HALL.

FIRST CONCERT, APRIL 13.

Prelude et Fugue Num. II.....Bach  
 Gavotte en Si min.....Bach  
 Fantaisie Chromatique et Fugue.....Bach  
 Sonate, op. 57.....Beethoven  
 Aria con variazioni.....Händel  
 Les petits moulins à vent.....Couperin  
 Le rappel des Oiseaux.....Rameau  
 Le Coucou.....Daquin  
 Caprice.....Scarlatti  
 Sonate en La maj.....Scarlatti

SECOND CONCERT, APRIL 20.

Variations Sérieuses, op. 54.....Mendelssohn  
 Etude Num. 3, op. 104.....Mendelssohn  
 Romance Num 15, op. 38.....Mendelssohn  
 Scherzo en Mi min., op. 48.....Mendelssohn  
 Prélude en La b., op. 28.....Chopin  
 Etude Num. 5, Sur les Touches Noires. { 1ère. { Chopin  
 Etude Num. 3.....série. {  
 Nocturne en Do min., op. 48.....Chopin  
 Tarantelle, op. 43.....Chopin  
 Kreisleriana Num. 3, op. 17.....Schumann  
 Improptu en Mi b., op. 90.....Schubert  
 Nocturne Num. 2.....Liszt  
 Dans les Bois (Etude).....Liszt  
 Chant-Polonaise.....Chopin-Liszt

THIRD CONCERT, APRIL 27.

Sonate, op. 7.....Grieg  
 Gavotte et musette.....d'Albert  
 Two Chansons.....Brahms  
 Chasse au Papillon.....Ketten  
 En route (Concert Etude).....Godard  
 Gavotte, op. 23.....Saint-Saëns  
 Chanson d'Amour de Siegmund des Walkyries.....Wagner-Brassin  
 Barcarolle en Fa min., op. 30.....Rubinstein  
 Tarantelle, op. 6.....Rubinstein

## The Dew o' the Morn.

One among the appreciative letters received by Platon Brounoff in regard to his new vocal album is from Mme. Anna Lankow, who, after speaking of the song specially dedicated to her, says of the album in general:

"After looking it over I come to the understanding that you have wonderful ability to illustrate poetical thought in musical language. Not to be overlooked is the clever moderation in range, which you keep up in all the songs, and singers especially will be pleased that the fine harmonies and your accompaniments are not too difficult to learn."

## Milwaukee Girl in Italy.

Miss Anna Plum, formerly frequently mentioned in our Milwaukee correspondence, has just made a most successful appearance in Italy. She sang in "Carmen" (Micaëla) at Mortara, and pleased the public and press to such an extent that she was immediately engaged for the spring season. The *Secolo*, published by Sonzogno in Milan, said (translation):

The fair Micaëla could not find a more worthy interpreter than Signorina Plum, a débutante who presents herself in the musical world with the dowry of a sympathetic soprano voice of great extension and fine quality, and who sings with great good taste. Her singing aroused much enthusiasm, especially the rendering of the romanza in the third act.

The *Gazetta del Popolo*, of Turin, says:

The success of the evening was won by an American débutante, Signorina Anna Plum, who as Micaëla was most exquisitely refined, intellectual and impassioned. The warmest applause greeted her singing.

The *Indipendente*, the local paper, says:

Signorina Plum as Micaëla continues to fascinate the public with her beautiful voice, a true soprano of great extension and pleasing quality, and at every performance is the recipient of the greatest applause, especially after the romanze "Io dico non sone Paurosa."



## Van der Stucken to Europe.

Frank Van der Stucken, after leading the successful Indianapolis May Music Festival to a glorious close, left yesterday for Europe, on the Kaiser Wilhelm, to be absent until September.

## Emma K. Denison.

The Studio Choral, under the direction of Miss Emma K. Denison, gave a concert at Grace M. E. Church, West 104th street, on Thursday evening, April 28. The Choral had the assistance of the Lycome Male Quartet.

At the luncheon given at the Savoy on Wednesday, May 4, Miss Denison was the soloist.

## Alma Powell.

Alma Powell, whose principal vocal studies have been with Anna Lankow, appeared with success at the concert of the Apollo Club in New York at the Waldorf-Astoria May 3, and on May 4 at the last concert of the Gounod Society in Hackensack, N. J., both concerts under the conductorship of William Chapman.

## Mrs. Van Duyn's Musicales.

A noticeable array of patronesses heads the program for Mrs. Marian Van Duyn's musical at the Waldorf-Astoria this evening. Among them are Mrs. Calvin S. Brice, Mrs. Lanman Bull, Mrs. L. H. Chapin, Gen. and Mrs. Charles F. Roe, Miss Mary Van Buren Vanderpoel, Mrs. William Edgar Shepherd, Prof. and Mrs. Brander Matthews, Dr. and Mrs. John Blake White.

And there is an array of assisting talent worth listening to also: Theodore Van Yorx and the Kaltenborn-Beyer-Hané Quartet. Some new songs by MacDowell, Hawley and Nevin are included in the program. The accompanist is Victor Harris and the musical is under the direction of Miss M. L. Pinkham.

## The American Symphony Orchestra.

The announcement of the American Symphony Orchestra, Sam Franko conductor, gives in corroboration of its claims to musical supremacy a few of the many criticisms which it has received from the leading music critics of New York. The orchestra consists of forty-five members, all or part of the complete number being available as required. String orchestra alone can be engaged or groups from the membership for chamber music.

They have played during the season for a number of societies and clubs, also at the performances of "Adelaide" in several cities, and successfully presented, with the co-operation of W. J. Henderson, the lecture, "The Orchestra Explained," with musical illustrations.

## Katherine Kautz.

A clever young artist who is beginning to attract attention is Miss Katherine Kautz. The recital given by her in Honesdale, Pa., under the auspices of the Musical Society was a distinguished success, and resulted in her immediate re-engagement for next season. The following notices are taken from the local press:

A pianist of remarkable ability. For over two hours this young lady alone held the large audience spellbound

by her interpretation of different numbers by the most renowned composers.—The Times.

Miss Katherine Kautz, the pianist, is a remarkable player, especially for one so young, and delighted the music lovers by her splendid rendition of a difficult program.—The Independent.

Miss Katherine Kautz gave a most delightful piano recital in the town hall last Friday afternoon, executing most difficult compositions in a most artistic manner.—The Citizen.

## Siella Hadden-Alexander.

This pianist had a fine success in her recital at Manchester, N. H., the following excerpts from the *Mirror* attesting to the fact:

Mrs. Hadden-Alexander played a program which gave opportunity for showing her wide versatility, and though out of the conventional form in advanced recitals it was none the less interesting. Her playing throughout was both positive and objective, though in the finer and more delicate numbers, as the Romances, the "Scotch Poem," she showed considerable musical discrimination. The former qualities were apparent in her best numbers, the "Sonata," the "Chopin Studies," the "Tarantelle" and the "Rhapsodie." \* \* \*

Her tour de force was the "Sonata Tragica," and, leaving out of the question any semblance of a fad in the MacDowell compositions, this is a remarkable work. It is individual, original and highly dramatic, requiring great skill to make it intelligible. \* \* \*

Suffice it is to say the pianist showed a warmth and earnestness in everything she did that were captivating.

## Madame Pappenheim.

Mme. Eugenie Pappenheim's success as a vocal teacher brings to mind her prominence as the first of the Wagner singers in the great Boston and New York Wagner festivals in 1877, when she sang Senta, Elsa, Brünnhilde, &c. Some of the younger generation do not know her in this role, as the great German prima donna, so a few lines biographical may be welcome.

Madame Pappenheim was born in Vienna, and received her musical education from the best teachers in Europe, such as Madames Marchesi, Rudersdorf and others. She made her first and very successful début as prima donna, at Linz, when only seventeen years of age. Her name soon became known throughout Austria and Germany, and she sang at most of the larger theatres in these countries. When Theodore Wachtel made his second tour through America, Mr. Neuendorff engaged Madame Pappenheim as the prima donna for his company. She was warmly received everywhere, and after the close of the season she remained in this country. Her very successful career in the United States is well known. She was one of the pioneers of German opera in this country, and there are few, indeed, that could equal her in her representations of Wagner's earlier operas. She also made her mark as a singer in Italian. She was for years one of the stars of Colonel Mapleson's opera company in New York, and at Her Majesty's Theatre in London. She made a very successful tournee through Italy, appearing as La Scala in Milan, Palermo, &c., and in South America, with Italian companies, under Italian management. Madame Pappenheim is also a fine oratorio singer, and her name is connected with most of the large music festivals throughout the United States. Some critics have said she has no equal in the soprano part in "Elijah."

## Binghamton Section, M. T. A.

That the Binghamton (Broome County) section of the State Association is alive and active in preparation for the next meeting, which occurs there June 28, 29, 30, is evident from these press excerpts:

A reception in the interests of the coming State Music Teachers' convention was held at the Y. M. C. A. rooms last evening. The program of music was carried out as published in yesterday's *Republican*, Miss Grace H. Landfield and Miss Emma W. Ely acting as accompanists. Afterward matters pertaining to the convention were discussed.—Republican.

A musicale was given by the local members of the State Music Teachers' Association on Wednesday evening at Y. M. C. A. Hall, and a program consisting of a piano solo by Miss Georgianna Booth, vocal solos by E. R.

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Weeks and Miss Lillian G. Edick and a violin solo by E. Raymond Foote was given. Informal discussion followed the program, and Mr. Weeks announced a few of the plans for the coming convention. F. S. Titchener, who presided, also spoke, as did Prof. S. N. Thatcher, who stated that he had found that the talent heard at the State conventions was as good as that at the national conventions which he had attended.—Chronicle.

An enjoyable reception, under the auspices of the State Music Teachers' convention committee, was given in the Y. M. C. A. rooms on Court street last evening. The short musical program was rendered as printed in the *Leader* last evening. The accompanists were Miss Grace H. Landfield and Miss Emma W. Ely.

The convention was discussed and addresses made by Edwin R. Weeks, F. S. Titchener and S. N. Thatcher, who outlined the work of preparation. It is the intention of the music society of the Y. W. C. A. to give a reception to the members of the State association the first night of the convention, and arrangements with this end in view are now in progress. Such a reception as proposed was held last year with flattering success.—Leader.

#### Franz Bellinger.

The third and last concert for the season of the Indianapolis Maennerchor took place on the evening of April 22, under the leadership of Franz Bellinger, and consisted of the following program:

Director, Franz Bellinger.  
Der Pilot.....F. H. Hofmann  
Gemischter Chor.  
Violin Solo, Russian Airs.....H. Wieniawski  
Herr Hugh McGibeny.  
Wie ist so schön die Welt.....F. Plengorth  
Maennerchor.  
Piano Solo—  
Etude, op. 25, No. 1, as dur.....F. Chopin  
Etude, op. 25, No. 2, a moll.....F. Chopin  
Herr Edwin Farmer.  
Nachtzauber.....A. M. Storch  
Maennerchor.  
Maienwonne.....M. v. Weinzierl  
Gemischter Chor; solo, Frau J. P. Frenzel.  
Soprano solo, La Fioraja.....E. Bevnigani  
Frau Cora Foster.  
Aus der Suite für piano und violine, op. 11. Carl Goldmark  
1. Allegro. 2. Andante Sostenuto. 5. Presto.  
Die Herren E. Farmer und H. McGibeny.  
Mädchen mit dem rothen Mündchen.....Bungard-Vasem  
Maennerchor.  
Zigeunerleben.....R. Schumann  
Gemischter Chor.

Mr. Bellinger's work in Indianapolis has been marked by a steady increase of power and influence in musical affairs. The intellectual power of the man, united with his intense musical feeling, opens up an unlimited range of fine possibilities in the field of dramatic musical expression. Indianapolis critics are earnest in their praise of this gifted and industrious young man, and assert that the high hopes entertained of the newcomer are already more than fulfilled.

The concerts which Mr. Bellinger gave with his choruses in Philadelphia proved him to be a master in bringing out the various parts and of blending the voices. He is an enthusiastic conductor, and possesses the certain "something" which inspires his chorus and orchestra and carries them with him. There is no question but that Mr. Bellinger is one of our foremost conductors, and in this season of calamity and dissension one would think that his proper place would be in New York.

#### John Hermann Loud's Recital.

The free organ recitals given by John Hermann Loud are having effect very evidently upon the musical atmosphere of Springfield. The audiences have been large and appreciative during the whole season, but on the occasion of the thirty-second recital, Monday afternoon, May 2, those present seemed desirous of showing special appreciation of Mr. Loud's earnest musical aims.

The closest attention was given to the Guilman Sonata

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and the selections by Widor, which displayed the organist's technical skill and familiarity with the modern French school. The programs throughout the series have indicated the high musicianly qualities of Mr. Loud and his desire to present none but the best music to the citizens of Springfield. The papers have given detailed accounts of this final recital of the series, and from among them the inclosed may be noted:

The final recital by Organist John Hermann Loud was a brilliant success in the First Church yesterday afternoon. The selections were well rendered, and included some fine work on the part of Mr. Loud. Mrs. Mary Shumway-Parsons, soprano, of Holyoke, assisted in making the closing recital the success it was.—Springfield Union.

John Hermann Loud gave his thirty-second free organ recital in the First Church yesterday afternoon, closing this long and interesting series. The audience was unusually large, and evidently appreciated the excellent program. The soloist was Mrs. Mary Shumway-Parsons, soprano of the Second Congregational Church of Northampton, and a very delightful singer. Her voice is light but of charming quality, and she sings in a very artistic manner. She gave "Let the bright seraphim," from Handel's "Samson," and "La Separazione," by Rossini, singing for an encore a "Madrigal," by Mlle. Chaminade. Mr. Loud played unusually well, the allegro from Guilman's fifth sonata being a specially good piece of work. The program closed with an effective "Grand Chorus Dialog," by Eugen Gigout, which was given for the first time. These recitals have been greatly enjoyed by the numerous people who have attended them.—Springfield Republican.

#### Harold Elgas.

Master Harold Elgas, the boy soprano, is having pronounced success as a concert soloist. He has just returned from a short but successful tour of the New England States. His artistic singing called forth the most flattering criticism from the press and secured for him many return engagements.

During the warm months Master Elgas will make a concert tour, singing in the principal summer resorts. Dates have been booked for Saratoga and Newport.

The following are some of the press notices:

Master Elgas has a rich, warm voice, and sings with great beauty of tone and rare refinement.—New York World, April 24.

Master Elgas won an instant success for the beauty of his voice and the eminently artistic style in which he used it. He sang in English, German, French, Italian and Latin, and the pronunciation of each language was admirable. Mendelssohn, Grieg, Hahn and Gounod were the composers he interpreted, and he added pretty ballads by Van der Stucken and Dossert. Young Elgas is one of the best boy singers who have appeared before our public this season.—Musical Age, New York, April 28.

Master Elgas has a charming voice, and it has been well cultivated. Unlike most boy sopranos his voice is rich, full and even throughout its entire compass. His singing was thoroughly enjoyable.—Pianist and Organist, April.

Master Elgas sang magnificently.—Hartford Times, April 30.

#### Leontine Gaertner.

"Busy as a bee" Miss Gaertner, the 'cellist, may have described herself at almost any time during the past season, so appreciative has the public become of her true musical temperament and fine technic. Not merely in New York alone has she succeeded in winning honest praise and affectionate interest, but in other cities where she has been playing. Her charm seems to be unailing. Some late evidences of appreciation are:

Miss Léontine Gaertner fully demonstrated her right to be called "the best living woman 'cellist." It was expected to find delicacy, refinement and sympathy in her playing, but the strong, full tone she produced was a surprise.

She is very graceful and her charming personality is imbued with the same spirit as she displays in her playing—sincerity and earnestness. There is a certain elegance, a finish, a simple dignity over all, that makes a deep impression. Her technic is all that could be desired, and while the temperament is not of the fiery, passionate order, the

poetic, soulful feeling, the tenderness, the tranquillity, give a feeling of rest and peace. She gave the "Cantilena," by Goltermann in beautiful cantabile, and the "Tarantelli," by Popper, displayed her technic. For encore she played the "Pergalese Prayer" with exquisite expression. Schumann's "Andante" and the Spanish dances won her an encore, for which she gave an old melody called "Nina." The love and enthusiasm she feels for her art completely absorbs her during her playing.—Minneapolis Times, April 6.

Miss Gaertner played "Cantilena," by Goltermann, and "Tarantelle," by Popper. Miss Gaertner is an artist of well-known ability. Her work was greatly enjoyed by Poughkeepsians, and she will ever be welcome here. Her violoncello obligato to Miss Miller's "Unto Thy Heart," by Allitsen, was a charming feature of the evening. The audience gave Miss Gaertner hearty applause—her work was delightful.—Poughkeepsie Daily Eagle, May 5.

#### David Nowinski.

David Nowinski, the violinist, gave a successful concert in Philadelphia on Saturday night. The audience was appreciative and the program was one of artistic merit. Nowinski has the soul of an artist and speaks in tones of unmistakable intelligence to his hearers.

#### FOREIGN NOTES.

##### Concerts in Copenhagen.

The program for the concert on Sunday, March 20, under the direction of Joachim Andersen, in Copenhagen, included works by Beethoven, Tschaikowsky, O. Raif, Ries, Stenhammar, Grondahl, Delibes, Grieg, Heise, Gade, Lembecke, Rosenfeld, Lange-Muller, Sinding, Peterson-Berger and Franz Liszt. The soloists were Ossip Gabrilowitsch, Simonsen, Frau Dagmar Moller, and the accompanists Holger Dahl and Einar Fersley.

On April 24 the program was entirely devoted to Wagner's music, the occasion being a benefit for the orchestra.

##### Georg Liebling's Repertory.

"Herr Liebling has adopted a sure and systematic means of showing what a wide knowledge he possesses of ancient and modern piano music, and how particularly well he plays both. After dealing with four miscellaneous programs he has entered upon a course, less of piano music than of piano composers; beginning with Beethoven, continuing with Schumann and Chopin, and finishing with himself and Liszt. The Beethoven program included four of the best known and therefore most admired of the sonatas, the "Moonlight," the "Pastorale," the "Appassionata" and the "Waldstein." At yesterday's Schumann recital the sonata in G minor was followed by the "Fantasietücke," the sonata in F minor by the fantasia in C major, the whole concluding with the "Carnaval." Herr Liebling is one of those pianists who play for the sake of the music and not for self-exhibition. His style is marked by absolute correctness. He evokes from the piano that soft, rich tone which violent playing can never call forth. At the end of the "Carnaval," gracefully and very cleverly played—with the fullest attention to the varied kinds of expression which the fanciful little work demands—Herr Liebling had to submit to the customary encores.

"He was at his best yesterday when he played, with orchestra, Liszt's E flat concerto and an interesting concerto of his own composition, besides a series of clever and agreeable little pieces all written by himself.

"Mr. Liebling's concerto is in three movements; it opens with a stirring theme of martial character. The second movement is based on a simple but charming cantabile melody, which, introduced by the piano, is repeated by the orchestra with arabesques for the solo instrument, and the work is brought to a conclusion by a spirited finale."—Pall Mall Gazette.

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## Pizzarello Recital at Sherry's.

THE vocal recital given by the pupils of Joseph Pizzarello at Sherry's last week proved anew the esteem in which this able teacher is held and also the value of his methods.

His ability as a pianist and his thorough technical knowledge of the requisites for good playing as well as good singing have marked him as one of the elect among those who endeavor to maintain a high standard in matters musical. The charming group of young women who illustrated his vocal methods may be noted from the program printed below.

Not all were equal in merit, yet each presented some feature worthy of commendation either in phrasing, emission of tone or quality of voice. It is not always the province of a critic to pick flaws unless their aims are insincere and voices unworthy of further cultivation.

Two bright particular stars deserve special comment. Mrs. Jennie Torriani has a pure, flexible voice of delightful timbre and good compass. Her possibilities have attracted attention since her return from abroad. Miss Grace Tuttle's clear soprano voice and excellent intonation mark her also as one among those who are not mistaken in her vocation. The program was well arranged to please and instruct:

Le ciel a visité la terre.....Gounod  
Non é ver.....Mattei

Miss Eugenie Revel.

Thy Beaming Eyes.....MacDowell  
Puisqu'elle a pris ma vie.....Massenet

Mrs. Halstead.

Farewell.....Schubert  
O Fair, O Sweet and Holy.....Cantor

If I But Knew.....

Miss F. Missell.

En chemin.....Holmes  
Matinata.....Denza

Viatique.....Chaminade

Mrs. Didisheim.

Carmen (Micaëla aria).....Bizet  
Cantiline.....Joncieres

Villanelle.....Dell'Acqua

Mrs. Jennie Torriani.

Alone.....Chaminade  
Because I Love You.....Hawley

A Disappointment.....

Miss Maud Beach.

The Swallows.....Cowen  
Embarquez-vous.....Godard

Variations.....Proch

Miss Grace Tuttle.

Trio, The Violet.....Cuschermann  
Mrs. Torriani, Miss Tuttle, Miss Beach.

## Alice Verlet and Adjectives.

Adjectives are properly in force when describing the qualities and attributes of Mlle. Alice Verlet; certainly in every city where she appears she receives as many as can rightly be called her share. Some recent press notices continue the same story:

The Verlet Company, one of the best musical attractions Dallas has ever welcomed, was greeted last night by a crowded house, comprising many of the cultivated musicians of the city. From the first number of the list without exception the interest was continuous. It would be difficult to imagine a more uniformly artistic company. Mlle. Verlet, graceful and of a most charming personality, has a voice that is fresh and youthful and extremely fine in quality. She sings with delightful ease, tones correct and enunciation exquisitely neat. It is highest pleasure to a musician to hear a voice so entirely free, as is hers, from that wear that suggests injudicious method or use.—Dallas Morning News.

The one successful concert of the season was the final recital of the Verlet Concert Company at Phoenix Hall last night, under the auspices of the St. Cecilia Club.

Miss Verlet is a charming little lady—her voice indescribable, her tones are absolutely perfect and her technic beyond criticism. Her Tarantelle by Rossini and the "Bolero" by Delibes evidenced skill, careful schooling and technic, and the encore, "Annie Laurie," was given with that depth of feeling which has won fame for the singer. \* \* \* Mlle. Verlet is a brilliant star, high up in the musical firmament.—Daily Times-Herald.

## Castle Square Opera Company in "Faust."

ONE of the largest audiences of the season gathered at the American Theatre Monday night to witness the first performance of Gounod's "Faust" by the Castle Square Opera Company. The artists acted and sang with spirit. The chorus was excellent, the staging admirable. It was one of the best performances of "Faust" ever given here in English.

The management deserves great praise for presenting such a work. There is no doubt that the American's



YVONNE DE TREVILLE.

patrons want the better class of operas, and this week will see the theatre crowded nightly.

The cast on Monday night was:

Faust.....Jos. F. Sheehan  
Valentine.....Wm. G. Stewart  
Mephistopheles.....Wm. Broderick  
Wagner.....Richard Ridgely  
Marguerite.....Edith Mason  
Siebel.....Lizzie Macnichol  
Martha.....Bessie Fairbairn

During the week Grace Golden and Yvonne de Treville will alternate with Miss Mason in Marguerite and Charles Bassett with Mr. Sheehan in the title role.

A little friendly hint to Miss Macnichol, Mr. Stewart and Miss Mason, not to interpolate foreign notes in their scores might not be amiss. Surely Gounod is quite satisfactory without this.

YVONNE DE TREVILLE.

The young artist whose portrait will be found in this column is Miss Yvonne de Treville, who made her debut here last winter at the Waldorf. She has a charming personality and an artistic temperament. The voice is a high soprano, well cultivated. As a pupil of Mme. Marchesi she was the youngest of Marchesi's class. Miss de Treville recently sang with the Mendelssohn Glee Club.

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She was also in the "Adelaide" cast with Bispham in the Boston production.

As a member of the Castle Square Opera Company she has met with great success in Baltimore, Philadelphia and Washington.

## Berenice O. Agnew, an Armstrong Pupil.

Said the Plaindealer, of Cleveland, Ohio, of this young woman's singing:

Miss Agnew, of Pittsburg, has accepted the position of soprano in the Church of the Unity. She has a very fine dramatic soprano voice, with a range of three octaves. Critics of New York speak very highly of her, and predict a bright future. \* \* \* She was one of the few Pittsburg singers who sang with Gilmore's band in 1893, when she was only nineteen.

Last winter she sang in Brooklyn, and the Brooklyn Eagle said of her:

Miss Agnew is a wonder; she has a voice of magnificent quality and power, and for operatic work it is almost unequalled, as her work with the sextet from "Lucia" demonstrated.

The World said relative to her singing at St. Martin's Church, Brooklyn, on Christmas morning:

Miss Berenice Agnew, of Pittsburg, the soprano, who at the age of nineteen substituted for the great Materna at the exposition in 1893 with such general satisfaction, has decided upon New York for voice culture, where she is studying with Lewis W. Armstrong, of Harlem. She sang the "Ave Marie" of Gounod on Christmas morning at St. Martin's, and thus made her first appearance before a Brooklyn audience, with the result that everyone was thrilled with her voice, every tone of which is under control.

Miss Agnew has sent Mr. Armstrong a letter stating that his instruction has benefited her more than all others combined that she has received.

## From the Lankow Studios.

The amount of work accomplished in the Lankow studios is only rivaled by the quality of that work. Both are attested by many practical proofs, and he who runs may read them, or, more apropos, he who sings may heed them. A glance at this list of recent appearances adds meaning to the above statement:

April 12—Eladio Chao, basso, in Brooklyn, with the Cantata Club; conductor, Albert Gerard-Luers.

April 22—Miss Geraldine Kuyte, at a concert given in Bay Shore, L. I.

April 23—Miss Martha Hofacker, with the Helvetia Männerchor; conductor, Joh. Verschinger.

April 24—Mrs. Ludwig Marum, at the pupils' recital of Mr. Marum's violin classes, a group of songs.

April 25—S. P. Veron, basso cantante, with the Mendelssohn Society, in Orange; the basso part in Hofmann's "Schöne Melusine."

April 27—S. P. Veron, at his own concert at the Waldorf-Astoria.

April 28—Miss Nellie S. Hyde, contralto, at the Clinton Club, in Memorial Hall, Brooklyn. She was coached for her appearance there at the Lankow Studio.

April 29—Andrew Schneider, baritone, German selections at the Bâton Club; conductor, William C. Carl.

April 30—Miss Martha Hofacker, at the last Unterhaltungs-Abend of the New York Arion, the big aria from "Tannhäuser."

May 3—Mrs. Alma Powell, a former pupil, with the Apollo Club of New York, at the Waldorf-Astoria, and May 4—With the Gounod Society, at Hackensack, N. J., under the conductorship of W. Chapman.

May 6—S. T. Veron, with the Schubert Vocal Society, in Newark, N. J.; Brander, in Berlioz's "Damnation of Faust"; conductor, L. A. Russel, and

May 29 and 30—Miss Martha Hofacker will sing at the Schweizer Sängerkunst, to be held in Union Hill, N. J., under the conductorship of Louis Kömmenich.

Andrew Schneider, a pupil of Anna Lankow, and till now with William C. Carl at the Old First Church, has been engaged as the solo bass for Grace Methodist Episcopal Church, 104th street and Columbus avenue. Organist, Miss Kate Stella Burr.

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## PORT HOPE.

PORT HOPE, Ont., Canada, April 24, 1898.

MISS SARAH PALMER, daughter of F. Palmer, Chicago, one of the prominent officials on the Wabash Railroad, delighted the large congregation of St. John's Church by her splendid singing last Sunday. She possesses a remarkably fine contralto voice, handles it easily, and gives promise of a brilliant future.

Madame de Diaz Albertini, of New York, sang recently here in the Methodist Church. She gave one or two solos, and sang the obligato solo to the "Inflammatus."

We are looking forward to a gay summer this year. Already a great number of American visitors have signified their intention of enjoying the town's hospitality, chiefly from Pittsburg and Savannah, and their delectation will have to be provided. Amateur theatricals have already started, and a visit from Dan Godfrey's Band is one of the almost positive possibilities. The Grenadier Guards, England, had their band here once before, and their return will be eagerly hailed. V. S. SMITH.

## MINNEAPOLIS.

MINNEAPOLIS, April 21, 1898.

THIS season will certainly go upon record as the most successful one for several years in the opportunities it has afforded the general public of enjoying so many outside artists. The Apollo and Philharmonics have outdone themselves in the number of prominent artists they have brought here. The Philharmonics closed their series of concerts on the evening of April 5 with Fraulein Gaertner, cellist; Mrs. Harriet Dement Packard, soprano, and Frangcon-Davies. The chorus of the club, under the direction of Willard Patten, gave several good selections, and the work was most admirably done. The accompanist for the club was Mrs. John Harris Chick. Of course Minneapolis was already enlisted in behalf of Fraulein Gaertner, as she belongs to the "New York Woman's String Orchestra," and no one here has forgotten Prof. Carl Lachmund, who was a prominent citizen and musician of this city not long ago, and who is the founder and director of the "Woman's String Orchestra." This added a great deal to the interest she could not fail to inspire by her very beautiful work upon an instrument so difficult for a woman to handle. She is not alone an artist so far as expression and execution are concerned, but she handles the instrument with perfect grace. Mr. Davies scored as perfect success here as he does elsewhere, and he has added Minneapolis to his list of conquered cities. Mrs. Packard was not in good voice, for she was suffering from a severe cold, which was apparent to everyone understanding the vocal art. It is the more regretted, for there was no mistaking the artist and naturally beautiful timbre of her voice. Prof. W. M. Cross was accompanist for the artists.

The Philharmonics have given us the Henschels, Mrs. Clark Wilson, and this last group of artists, which makes a pretty good showing for its financial condition. It retires for the season with funds on hand. Willard Patten, the director of the chorus, will give his oratorio "Isaiah" at Omaha some time in July, I think. The Omaha commissioners will provide him the Theodore Thomas Orchestra.

The Apollos close their series of concerts next Saturday evening, with Mrs. Katherine Fiske and Evan Williams as soloists.

The Institute of Arts and Letters gave us a feast that

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will be remembered a long time—M. Eugene Ysaye, violinist; Mrs. Katherine Bloodgood, contralto; Sig. Carlos Sobrino, pianist. Ysaye had already won Minneapolis on his former visit here, and on this his recent appearance he but cemented the ties already formed. And oh, such divine music! Mrs. Bloodgood has won Minneapolis completely, and will always meet with a warm welcome. Such a superb voice; so beautifully cultivated and handled! Sig. Sobrino delighted everyone, showing to advantage in each part of the program, for he accompanied both violinist and vocalist.

Prof. H. E. Zoch, pianist, concluded his series of recitals on the evening of Tuesday, April 19. This last one was given with such scholarly reading that it was generally conceded the best recital he has given this season.

The advanced pupils of his class formed themselves into a club, giving it the name of their instructor, and during the winter have done some work worthy of mention. In addition to a musical program they have had a short lecture upon some musical subject by Prof. Harlow Gale, of the State University. The meetings of the club have been in every way of untold benefit to its members and friends, as well as a great source of pleasure.

Prof. Gustavus Johnson has given his series of piano recitals at Stanley Hall. In connection with his private class he, too, has a club, the St. Cecilia, who have been doing some good work.

Arne Krog Janson, after five years' absence in Germany, where he has been studying the violin, has returned. Mr. Janson brought his own company with him, consisting of Miss Clara Tester, soprano, and Miss Grace Baragar, pianist. They gave a most delightful concert on the evening of March 25, and were assisted by Prof. Gustavus Johnson as piano soloist. ACTON HORTON.

## NEWARK.

NEWARK, N. J., May 7, 1898.

THE performance of Berlioz's "Damnation of Faust" in Newark, May 6, as sung by the Schubert Vocal Society, was a great musical event, and proved a triumphal achievement for the Schubert Society, inasmuch as the general impression had been that the performance would be a failure. The chorus proved themselves equal to the exigencies of the work, although having difficulties to surmount, principally that of lack of volume, in some places the orchestra quite drowning the voices by their necessarily heavy fortissimos; but these and a few other slight noticeable faults can readily be pardoned as compared with the many excellent points of the chorus.

A good array of soloists received a share of the evening's honors. George Leon Moore, as Faust, made a very good impression. His voice is clear, ringing and resonant, and he evinced an admirable appreciation of the text. The part of Marguerite was portrayed by Madame Trebelli, while Mr. Baernstein as Mephistopheles and Mr. Vernon as Brander both did splendid work.

Mr. Russell conducted, and surely had his hands and mind well filled. Altogether the performance was the finest given by the Schubert in the history of my recollection.

The second season concert of the Palestrina Choral Society took place May 5, and although the night was most inclement a good sized audience listened to the "Stabat Mater" of Rossini, well sung by the organization, under the Countess Ruta's able baton. Between the first and second parts of the divided program the Countess played delightfully two of her piano compositions, which gave the audience the pleasure and satisfaction that her performances always do. The soloists were Mrs. George Denniston, soprano; Miss May Cressey, contralto; Leonard E. Auty, tenor, and Albert de Bassini, bass. "The Star Spangled Banner" was sung at the close of the concert. MABEL LINDLEY-THOMPSON.

## NASHVILLE.

NASHVILLE, Tenn., April 18, 1898.

NASHVILLE musical clubs, as well as all others here, do not take kindly to the idea of the federation of clubs. Perhaps it is better so, for any little disagreements which may arise within our circles are strictly family affairs and do not become national property.

We have been having some very interesting music since my last letter, and I feel sure it means something for the future, not merely the entertainment of the present.

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On April 6 the meeting of the Wednesday Morning Musicales was varied by a most artistic and beautiful program given by Austin H. Merrill, reader and impersonator, and Alfred Howell, violinist. These gentlemen graciously consented to appear before the club at its morning meeting, and they gave us a program which will always be remembered as one of the most charming in our club history. Mr. Howell is not a professional violinist but a business man, who gives some of his hours of leisure to his favorite instrument, and, being a man of rare natural talent and taste, his playing is always delightful. He is somewhat too timid about playing forte or bravura passages, his especial forte being in the piano and tone singing parts.

The playing was very sweet and graceful in the Pierné serenade. Mr. Merrill is an immense favorite here, and his readings are always artistic, true and careful. His voice is melodious—truly Southern in that—his method natural, and from the pomparia style of the Spanish Don to the tender, relaxed lines of the Riley numbers he was fine, and was warmly appreciated.

We had some good Easter music in the churches. The singing of Mrs. Rebecca Jacobus in Christ Church was especially good.

The day before Easter I attended a very interesting program in Mrs. Aline Blondner's studio. I spoke before of the lectures on the "Nibelungen Cycle" Mrs. Blondner had been giving, and this program was the last of the series, and embodied all the teachings of the lectures. It is true that only a very devoted Wagnerite could get an extreme amount of pleasure out of such a program given by girls at the piano, but it was full of interest for one who would make the mental effort.

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## LOUISVILLE.

LOUISVILLE, Ky., April 28, 1898.

DESPITE the calling out of troops and the intense excitement occasioned by war, there has been no lack of interest manifested in the coming festival, which takes place here May 9, 10 and 11. It has been well advertised. The press, railroads and commercial organizations have interested themselves as never before in an enterprise of this character, and there is every indication that it will be, from a financial standpoint, one of the most successful musical projects ever undertaken by the city. To date the sale of season tickets has been very flattering, the number exceeding by far the most sanguine expectations of its most ardent supporters. Already more than 50 per cent. of the funds necessary to cover the expenses of the festival has been taken in at the box office of the Auditorium, which gives ample assurance, if the single seat sale is good, that the guarantors will not be called upon to make up a deficit.

Every seat in the parquette and the most desirable ones of the dress circle have been taken for the season and paid for. The sale of season tickets will close to-morrow, and it is thought that but few good seats will be left, as the people are making a great rush for them.

Much of the success attained so far has been due to C. H. Shackleton, director; Andrew Broadbuss, secretary and treasurer, and E. H. Bacon, chairman for the hall and ticket committee, though no effects have been spared by any member of the various committees in behalf of its success.

The hardest task, however, has fallen upon C. H. Shackleton, the director of the chorus. He had just succeeded in getting the Musical Club down to a point of artistic proficiency when the festival chorus was organized, and the addition of about one hundred raw recruits made it a difficult matter to overcome the effects of the change in the short time the chorus had to prepare the works for the festival. Every effort was made to secure good voices, but, as is the case with all choral organizations, there are some who think that they know how to sing well enough not to over-exert themselves at rehearsals. Mr. Shackleton has, however, demonstrated to some of these that they did not know near so much as they thought. Shackleton has some sterling qualities as a director and interpreter, and the public is just beginning to appreciate his excellent work here. He has improved wonderfully in his methods within the last few years, and the city owes a debt of gratitude to him and the Musical Club for having given some very good concerts here in the last two years. The rehearsals of the chorus now in-

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LOUISVILLE, Ky., May 3, 1898.

THE most important musical event of the past month here was the engagement of Sousa and his band at the Auditorium. No more opportune time could have been selected by the "March King" to thrill our people with his patriotic spectacle than the dates he filled here. While his "Trooping of Colors" fell far short of what was promised and fully expected, the prevailing sentiment of patriotism in the minds of those who witnessed it was so strong that any faults that could be mentioned here were clearly lost sight of. The concert part of his program was well given, and that, too, as only he can give it.

The chorus, which was made up from several hundred voices and carefully drilled under the baton of Osbourne McConathy, was very weak, and could scarcely be heard, yet it may be said to its credit that the bevy of pretty girls that graced the foreground added much to the grandeur of the spectacle and made the performance all the more interesting.

On the 16th Sol Marcossion gave the last of his series of recitals before a brilliant audience. The two preceding concerts were of a high character, but his last effort was evidently the crowning one, both in point of artistic excellence and genuine enthusiasm. His audience was responsive, and was made none the less so by the professional debut of Miss Emily Davison, who has recently returned from abroad. Her efforts gave evidence of good training, and her voice, a light soprano, when used in its proper register is true and pleasing.

Mr. Marcossion did some effective work in his playing of Wieniawski's Concerto in D minor, and his work in the Grieg-Marteau "Au Printemps" was so well received that the audience would not be satisfied with anything but a repetition of it. At the close of the recital proper he gave several impromptu numbers. He made no mistake in the selection of Miss Hattie Bishop as his accompanist, and her selection doubtless added materially to both the financial and artistic success of the series.

The Alumnar Club on the 7th eclipsed all its former efforts by bringing to a close its series of lecture-recitals with a Wagner program, given by the Temple choir, which is composed of Miss Flora Bertelle, soprano; Mrs. Katherine Whipple-Dobbs, contralto; Joseph Simons, tenor; Douglass Webb, bass; John Surmann, violin, and Karl Schmidt, organist and director. These, however, were assisted by Hewitt Green, tenor; Peter Schlicht, baritone, and a few others. Every number on the program was well given.

The lecture of Mr. Schmidt on the life, works and characteristics of Wagner was short, concise and to the point, yet filled with many interesting facts.

The piano and song recital given by the Misses Harris at Music Hall on the 14th gave the public an opportunity to hear these two young ladies to better advantage than when they made their debut here with Van der Stucken. Several selections on the program were composed by Miss Zudie Harris, the pianist. In point of dramatic intensity and beautiful harmonic passages her efforts are commendable and were enthusiastically received. Miss Lillian Harris was far more satisfactory to the general public than when she appeared the first time in works too difficult for her voice and ability to master.

The testimonial concert tendered the popular young violinist Charles Letzler on the 20th was not as well patronized as it really deserved. It was not, however, without its artistic features. His playing of the first movement of Mendelssohn's Concerto in D minor and Saint-Saëns' "Swan Song" were examples of good bowing and rich tonal effects. He gives much promise of developing into a violinist of merit, and is making active preparations to go abroad. He was assisted by Mrs. Americus Callahan, Douglass Webb, Miss Hattie Bishop, Katherine Whipple-Dobbs and Karl Schmidt.

An effort was made here last week to organize a "solo" chorus, or in other words a chorus composed strictly of soloists. It is the intention to admit only those who are really engaged as soloists and "who aspire to a higher point of excellence than is usually attained in an ordinary chorus." It is stated that nearly one hundred and fifty names have been secured, and that about eighty were present at the first meeting. A permanent organization will be effected in a few days. The director will be Gustave Frese, a local organist, who originated the idea. It is to be admitted that Mr. Frese's intentions are praiseworthy, yet the young director is sure to meet with the inevitable fate of everyone who has yet undertaken anything of that character here when it comes to selecting soloists for a concert. If he succeeds he will have accom-

plished more than any old, experienced director ever did here.

The formation of this chorus will not in the least interfere with the work and progress of the Musical Club, as their respective rehearsals will not be held on the same night.

The Musical Club has decided to continue its rehearsals throughout the summer months, and will give a light concert during the summer season. Rehearsals for the concert will begin immediately after the Music Festival. The chorus numbers now about 250, and it is expected that at least 225 will remain as members of the club. The club is in splendid financial shape, and at no time in history is there more enthusiasm manifested on the part of both the members and the director.

The management of the Festival Association has publicly expressed its gratification over the successful efforts the club has put forth in the coming festival. The festival organization is now permanent, and that the Musical Club will furnish the choral works for the next festival is beyond the possibility of a doubt.

Harry Pilcher, who has been organist at the Second Presbyterian Church for the past fourteen years, tendered his resignation to the music committee last week. He was immediately succeeded by John Mason Strauss, who recently resigned a similar position at St. Paul's Church.

Mrs. W. H. Dillingham is now occupying her former position as organist at St. Paul's Church. Miss Lillian Parsons, her daughter, has returned from New York, and will be contralto soloist for the year in that choir.

Ridgeway Gebhart, the young New Albany baritone, who has just secured a position in the quartet choir at the Warren Memorial Church here—one of the most lucrative choir positions in the city—was called away last week with his company to Indianapolis, and now is preparing to fight the Spaniards.

The music committee of the Central Presbyterian Church has not as yet selected a soprano for the quartet choir. Since the resignation of Miss Davison Miss Mayme Chapman has been filling the place temporarily, and were it not for her extreme youth she would doubtless be retained permanently. The contralto is Mrs. Carrie Read Howard; tenor, Hewitt Green, and bass, Peter J. Schlicht; E. McKee Latimer, organist and director.

T-ELBERT-B.

## RALEIGH.

RALEIGH, N. C., April 13, 1898.

THE Ladies' Hospital Aid Association is to be congratulated upon having such an efficient entertainment committee. They have been untiring in their efforts to make a success of the opera "Mikado," which was given last Monday and Tuesday nights. For some time the young people of the city have been rehearsing to perfect themselves, and, judging from the performance, they more than succeeded.

Albert L. Baker was coach and general director, and also acted the part of Ko-Ko, which he interpreted in a very artistic manner. Mr. Boykin made a very impressive Mikado; E. Baker has a melodious and good tenor voice, which he knows how to use to the best advantage; Dr. Royster was undoubtedly the "funny man" of the evening, and delighted all with the many local hits that he made; Mr. Baumann was, as usual, excellent. Too much cannot be said in praise of Miss Tucker, whose stage presence was charming. Her voice is a pure and sweet soprano, which she used most effectively in her solo, "The Moon and I." Mrs. McKimmon's make-up was a complete disguise, but it did not serve to hide to her many friends her most acceptable voice. Miss Nowell and Miss Duncan sang and acted in a delightful manner. Miss Estelle Timberlake was a most valuable addition as accompanist. The whole performance was a credit to Raleigh, and should prove an incentive to many interested in musical affairs.

Gilbert Ward Bryant, director of music at Peace Institute, is very enthusiastic over the forming of a North Carolina music teachers' association. Postals have been sent to many teachers in the State, asking them to meet in Raleigh on the 27th of this month to form a permanent society. It is earnestly desired that as many as possible should attend.

The Boston Festival Orchestra, Emil Mollenhauer, conductor, will be here April 26. At last one good musical festival will be given here. Raleigh is very much in need of hearing something classical, and it is hoped that another winter will see Raleigh take its place with other Southern cities.

The Raleigh Musical Association will give its monthly

musicale on the 25th. The choral club connected with the association will render "David, the Shepherd Boy," by Geo. F. Root, early in May.

The Young Ladies' Club of Peace Institute will shortly give the cantata "The Rose of Life," by Cowen.

LULU AUGUSTA POTTER.

## ALAMEDA.

ALAMEDA, Cal., April 19, 1898.

WE have been somewhat busy here musically lately.

The students of E. D. Crandall, assisted by one or two professionals, gave a very creditable performance of Gilbert and Sullivan's "Iolanthe" on two nights last week to very good audiences. The choruses were gathered from the best voices in the city, and having rehearsed for several months really sang well. The solo parts were taken by Mr. and Mrs. Crandall, Miss Patterson, Miss Pariser, Dr. Humphrey, Mr. Bates, Mr. Parks and others.

Miss Elizabeth Westgate gave a pupils' musicale at her studio on Saturday to about sixty guests. Miss Westgate's advanced pupils have played many times in public, and their names are found in the programs of many local affairs. This matinee was, however, by the young children.

The League of the Sacred Heart connected with St. Joseph's Church arranged a very pleasant entertainment for Friday evening. Among the participants was Mrs. Alistair Shed-Langstroch, whose dramatic rendering of T. B. Aldrich's poem "A Set of Turquoise," was one of the most delightful numbers.

The Verein Germania gives a concert this evening. There are to be choruses by the chorals of the Verein, besides solos. The director is Mr. H. E. Kachler.

A concert by Unity Circle, under the direction of Mrs. W. B. Kollmyer, is being arranged, to take place soon. Among the soloists will be Arthur Fickenscher, pianist, and Bernhard Mollenhauer, violinist.

Next Thursday evening the Glee and Mandolin Clubs of our State University at Berkeley will give a concert at the Unitarian Church here. The concerted singing of "the boys" is full of humor and a certain style, though, like most college clubs, it is not noted for its artistic achievements. However, everybody attends the concerts dressed in his and her best.

The music section of the Adelphian Club gains in interest as the months go on.

Melba, with a half company, has arrived in San Francisco, and people are breaking their necks to buy seats at \$7 each. The back seats in the topmost gallery are \$2, and the house for the three operas—"Traviata," "Barber of Seville" and "Lucia"—is entirely sold out. If we cannot get the genuine article we take diluted opera. More's the pity we have to.

MUSICUS.

## Omaha Exposition—June 1 to November 1, 1898.

Miss Julia Officer begs to announce that she is sole manager of artists for the Trans-Mississippi and International Exposition to be held at Omaha from June 1 to November 1, and that all communications must be addressed to her personally, as she has no agents.

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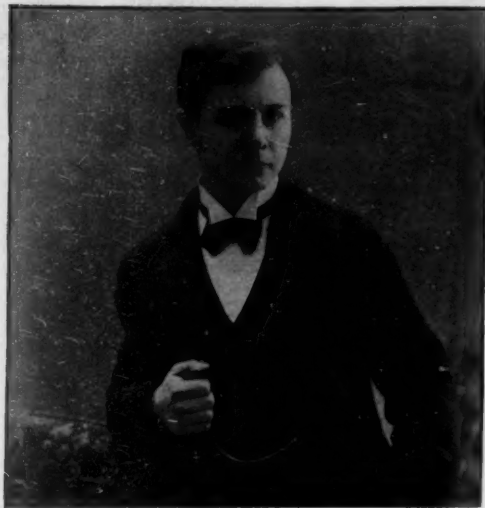
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## Reminiscences of Borodin.

M. BESSMERTNY has just published some amusing anecdotes of the great Russian composer, Alexander Borodin. Borodin was at first a student of medicine, then a surgeon in the army, then professor at the Medico-Chirurgical Academy and so on. All this time he was devoted to music, and became one of the leaders of the Young Russian School and a great friend of Balakireff.

Bessmertny tells us some strange examples of his absent-mindedness.

Once he and his wife were going abroad. Their passports were duly inspected at the frontier. Madame Borodin was in the ladies' waiting room, when two officials returned with the documents and said:

"Are you M. Borodin?"

"Yes."

"Travelling with your wife?"

"Yes."

"Where is she?"

"In the ladies' waiting room."

"What is her name?"

"My wife's?"

Borodin became confused, hummed and hawed, and could not get his wife's name.

"Don't you know your wife's name?" cried the officer. Borodin in his perplexity gave the first name that came into his head. The officer naturally concluded that he was a fraud.

At that moment Madame Borodin appeared.

"Katja, for God's sake, tell me what your name is!" exclaimed the composer, amid general laughter.

\*\*\*

On another occasion Borodin was in a store at St. Petersburg, and in taking up his purchases took also those of a lady near him. One of the shopmen ran after him. "I think you have, through an oversight, taken a package that does not belong to you."

"Is it possible?" said Borodin. So they went into the next store, opened the package and found in it some laces and ribbons.

\*\*\*

Once he received a letter and looked at the address.

"Look, Katja!" he cried to his wife. "Whom can this letter be from? I know the handwriting very well."

"Yes," replied Katja, "a handwriting you know very well—I could really believe you had written it yourself!"

"Look, Katja," he responded, "here it stands: Alexander Parphirovitch Borodin, Perm. Then Perm has been struck out and Petersburg written in. How can one find out whom it is from?"

"The simplest way, it seems to me, is to open the letter instead of guessing," the lady suggested.

"My dear Katja, I am really grateful for your suggesting such a practical idea. I never thought of it."

It turned out that Borodin had written a letter to a friend at Perm, and then in place of his friend's name had put his own.

\*\*\*

All this is nothing to the next story. Borodin and two colleagues were prosecuting their studies at Jena. They lived together, and divided the house work among themselves in true Russian fashion. Borodin was known only as "One of the Three at the City Hotel."

One fine day the whole town was thrown into alarm by the following telegram:

The telegram was, "Jena. His Excellency A. Borodin. Expect you to-morrow evening. Alexander."

Alexander was the Grand Duke of Saxe Weimar, but who was His Excellency Borodin?

Nobody had ever heard of him. The telegraph boys were sent to every hotel. One of them visited the City

Hotel and met a man coming downstairs with some bread and cheese.

"Is there an excellency here?" asked the boy.

"No," said Borodin and went on his way.

The boy, however, met another of the Three, who told him to wait; His Excellency would be back soon. When he appeared the poor messenger began to stammer out, "Excellency! Your Grace! Imperial—Royal Highness!—excuse me!"

"You are making a great mistake, my dear fellow, in the person," Borodin replied. His two friends intervened, and explained to him in Russian that he was the person for whom the telegram was intended; perhaps he had forgotten he was a State Councilor and Excellency.

"Utterly forgotten," said Borodin, and then to the messenger: "Yes, yes, it is for me. Let me see the telegram."

All Jena thereafter treated the "fat Russian" with distinguished courtesy.

## George Liebling as an Executant.

The remarkable executive ability of Herr Georg Liebling was perhaps the most striking feature at the orchestral concert which he gave a short time ago before a large audience at St. James' Hall. The artist has been heard here in most styles of music, in which he has decidedly made his mark, but as an executant his performance of Liszt's Concerto in E flat certainly entitles him to very high praise. Its difficulties are enormous, and were overcome by Herr Liebling with an ease which speaks well for his mastery of the technical side of his art. The whole performance was most brilliant. The rest of the program consisted chiefly of the concert giver's own compositions, including an ambitious concerto and several shorter pieces. The latter proved graceful and effective, and a "Study in Octaves" was so well played that it won an encore.

## Mrs. Kaspar's Pupils.

The song recital of Mrs. Kaspar's pupils in Washington on Saturday last was assisted by Anton Kaspar, Miss Romeyn and Harry Wheaton Howard, accompanist. The program is appended:

Sunset.....	Dudley Buck
Miss Eckfeld.	
Songs—	
Adieu, Marie.....	Adams
Irish Folk Song.....	Foot
Miss Clifford.	
Heroiadé, Il est bon, Il est doux.....	Massenet
Miss Baird.	
Angel's Serenade.....	Braga
Miss Lillian Lake.	
Song, Ritournelle.....	Chaminade
Miss Sparkman.	
Aria, Ocean, Thou Mighty Monster.....	Weber
Miss Kuhnle.	
Canto de Leila.....	Suppé
Miss Black.	
Sognai.....	Schira
Annie Lillibridge Goodhue.	
Sleep On.....	F. E. Parker
Miss Kenyon.	
Aria, La Favorita.....	Donizetti
Miss Lillie M. Bowen.	
Spring-tide.....	Becker
Miss Duvall.	
Japanese Lullaby.....	De Koven
Miss Wickham.	
Ecstasy.....	H. H. A. Beach
Spring.....	Henschel
Miss Mayo.	
Ninon.....	Tosti
Miss Camp.	
Songs—	
Si mes vers avaient des ailes.....	Hahn
La Miniature.....	Kate Vanderpoel
L'Été.....	Chaminade
Miss Baird.	
Hungarian Rhapsody.....	Hauser
Anton Kaspar.	

## Italian Opera Next Week.

THE first performance of the Royal Italian Opera Company, as the Bagetto Company is now called, will take place in this city at Wallack's Theatre next Monday night.

## Ada May Benzing.

Ada May Benzing, in her interrupted tour with Sousa, met with great success at twenty-five concerts of Sousa's triumphal tour until reaching Chicago, where she contracted a severe cold. She was compelled to cancel her engagement and return to New York.

## Miss Cummings' Success at Springfield.

Miss Shannah Cummings' excellent work during the past season seems to have brought her forward into the front ranks of oratorio singers. She has been under the management of Victor Thrane. Her success at Springfield is attested by the following notices:

Miss Cummings strengthened the excellent impression made the day before by her singing of the aria, "Pace, Pace mio Dio," from Verdi's "La Forza del Destino." The effect upon the audience was enhanced from the fact that she came quite unknown and that her ability caused surprise as well as pleasure. Her voice is not of the largest, but it has quite sufficient strength and a great deal of carrying power, and it is unusually pure in quality and true in intonation. She sings, moreover, with the finish of an artist, and altogether she is a valuable addition to the not too large list of sopranos available for festival purposes. At her second appearance she sang "Twice April," by Nevin, and "My Lovely Beloved," by B. O. Klein, falling into the prevailing custom of playing her own accompaniments. She was given as cordial a reception as the most exacting of prima donnas could wish, and the Springfield Song which she gave in response to a persistent recall was the first encore number of the festival.—The Springfield Daily Republican, May 6.

Miss Cummings is another artist of merit whom we have not heard before, but are glad to hear of more in this festival. She has a true soprano voice of a very considerable range; flexible, pleasant to hear, and of splendid purity.—The Springfield Union, May 5, 1898.

This was followed by the aria, "Pace, Pace, mio Dio," from Verdi's opera, "La Forza del Destino," which was written in 1862, and was only mildly successful as an opera. This aria gave Miss Cummings ample opportunity to display her beautiful voice, and also to prove her dramatic gifts. Bruch's "Fair Ellen" again furnished her with an opportunity to show intensity, especially at the close. It is very clear that Miss Cummings is a singer who must be given a place in the front ranks of that large number of young singers who are to-day claiming recognition in all the fields of work open to any singer of great natural gifts, thorough training, and the honesty and intelligence that will enable them very rapidly to transform opportunity into experience. She is a singer of whom we are going to hear more, who will make and hold an enviable place in the world of music.

As an encore after the aria she chose a very fitting thing, the familiar Weil "Spring Song," to which she played a charming accompaniment that made up in a large degree for the lack of the violin obligato with which it is usually heard.—The Springfield Union, May 6, 1898.

## THE STRIKING SUCCESS OF MISS SHANNAH CUMMINGS.

As to the soloists, the audience was agreeably surprised. In the absence of the famous prima donnas, it had been too commonly taken for granted that the singers this year were to be of mediocre quality, for in the musical world the adage "omne ignotum pro magnifico" is precisely reversed, and a new singer is assumed to be inferior till the contrary is proved. This was done most brilliantly last evening by Miss Shannah Cummings, who sang most charmingly in the beautiful aria from Spohr's "Faust," and was given a reception worthy of the traditions of the "artists' night," which is gradually being eliminated from the festival scheme. Miss Cummings is to sing again to-night, and it is well to have her marked success distinctly chronicled at the outset. The first of the experiments of the year has turned out famously, and Miss Cummings should in the future be a strong attraction to the local public.—The Springfield Daily Republican, May 5, 1898.



AGAINST BENEFITS.

WE republish with pleasure the following important news item from the *Sun*:

The decision of the Actors' Fund of America to suppress the theatrical benefit nuisance, which has grown particularly flagrant during the season now coming to a close, will doubtless result in a great relief to actors who have been called upon so frequently to appear for the benefit of their associates as well as for benevolent or patriotic purposes. The attitude of the actors and managers toward these affairs is shown by the following pledge, which was sent by the Actors' Fund to more than 300 conspicuous managers and actors:

To the Board of Trustees:

ACTORS' FUND OF AMERICA.

"On and after May 1, 1898, we pledge ourselves neither to give our theatres without charge, nor our services as managers or actors, for any benefits (except in cases of national calamity or local public disaster) unless the recipients of said benefits shall agree to turn over 12½ per cent. of the gross receipts thereof to the Actors' Fund of America, to assist it in its philanthropic work of caring for the sick and dead of the theatrical profession."

The managers who signed this, as well as the actors, are the best known in the country. The final cause of the step on the part of the fund came from the necessity of abandoning the customary benefit performance, which annually yields a large sum to the society. But before the date usually fixed for this performance so many benefits had been given that the public had been exhausted and so many actors had been called upon to appear that the performance was given up. In this way the revenues of the fund were notably diminished for this year. That led to the adoption of the present rule, which will give the fund 12½ per cent. of the profits of all benefits. It is not thought probable that so many benefits will be given next year. As a matter of fact there is very good reason to believe that there will not be. But the Actors' Fund wishes to be prepared against any such contingency as that which resulted in a loss of part of its income this year.

The Sunday night benefits given during the past two or three years have gradually lost all the patronage they ever received, and long ceased to be more than moderately profitable. They were never given, moreover, by prominent actors, and had little or no effect on the ordinary course of theatricals. Occasionally a somewhat pretentious one would be given, and the audience would be large. That rarely happened, however. The Actors' Fund benefit was always the largest of the season and was always highly profitable. But this winter the benefit fever seized a large number. Stage managers with no other excuse for a benefit than the fact that they were hard up, actors out of employment, and all sorts of persons came before the public as beneficiaries of entertainments organized by them. In addition to these were the Maine Fund performances, as well as an unusual number of musical and theatrical entertainments given for various charities at the Waldorf. Back of all these were the regular charitable benefits that have been given for many months.

The public showed its interest in many of the benefits given for persons of whom they knew little or nothing by merely keeping away from the theatres. Many of these affairs were given at a loss; the regular annual benefits suffered, and only a few of the performances were really profitable. Some of the large affairs did make money. Most of the small ones failed miserably. But the actors were in constant demand; they were too much occupied in the business to act for their own benefit at the fund matinee, and the name "benefit" came to have an odium which had never before been attached to it. This finally brought about the proposal to have one-twelfth of all benefit profits given to the fund, and that has now become a law of the actors' society.

"The great damage done to the business by these benefits," said a manager yesterday to a *Sun* reporter, "was in the way they injured the benefit idea. With all these performances last winter, it would have been impossible to have given any benefit that would really attract widespread attention and result in any large sum of money. The majority of persons who organized benefits for themselves and asked their friends and associates to appear for them had no right whatever to appeal to the public. The fact that the audiences were small made no difference in the effect on the benefit idea. It would have been ruined if the business had been kept up as it commenced this fall. Just now it would be impossible to awaken public interest to any great extent in any benefit of any kind."

All appearances of actors and musicians who pursue professional work should be based upon a commercial or financial undertaking, just as is the case with physicians, electricians, teachers, attorneys, surveyors, painters, sculptors, editors, engravers, architects, engineers, machinists, pilots, policemen, artisans, compositors, composers, poets, &c. No one can be expected to earn a living unless compensated for his labor, no matter in which direction that labor tends, and the greater the financial recognition the greater the stimulus toward exertion for improvement.

Why should actors and musicians be considered exempted from the rules governing mankind generally unless it is generally understood that these two professions as professions should always remain poor? In all the pursuits as marshaled above there are many practical results, and the men and women engaged in them become wealthy of self-sustaining, and there is no "Fund" to bury the poor

in the profession. When an engraver or engineer is poor he is not a poor engraver or a poor engineer, but a poor man; but when the actor or musician dies he is in nearly every case the poor actor or the poor musician, because these professions are always poor as professions. And why? Because the members of these two professions are in the habit of giving a great part of their services free of charge, and seem to be happy in doing so.

Naturally the practical world looks upon this as irrational and absurd, and has long since lost all confidence in the future or the future prosperity of these two professions, and hence there are so many people prejudiced against these professions to the extent of discarding their children for joining either of them. All this can be cured when once the actor and the musician will rise to the dignity of demanding financial compensation for all services, the free dispensation of the same being an admission that the equivalent given represents the true value.

SHAKESPEARE DOWN TOWN.

NEW YORK has not seen Louis James for some time, and the week at the Star, which ended April 16th, and was continued in Brooklyn till the 23d, revives the days of Barrett and bygone methods of tragedy—the days when we were young and good and loved to see a villain die.

You must look at the Hamlet of Mr. James from his point of conception to even understand it. To be frank, however, we doubt if Mr. James has any conception of the part. It appears to be played somewhat unthinkingly to a lively funeral march. Lively because Hamlet is out to make corpses, not to bury them. We see our old friend as a vindictive, robust, perfectly sane, brutally honest, but loving fellow—prince he never is in Mr. James' hands—who shatters all our Booth traditions to atoms. But since Mr. Forbes Robertson has set the example of free Shakespearian independence, we must let all have a try. In Mr. James' Hamlet we see an angry, undignified man, rather than a phase of mental suffering. But to discuss this at length is to treat it seriously and Mr. James' Hamlet was never put on the boards for this purpose, we are sure. Stick to time worn Othello, Mr. James. He will win you more laurels in a night than all your repertory can bring you in a year!

Barry-Johnstone is a distressing leading man, fond of purple tights and of leaning against walls and balustrades when portraying baffled rage or mental anguish. None of Mr. James' company can be called good, if we except Miss Alma Kruger, who is an actress new to New York and, we understand, new to the stage. She is exceptionally fine at times and will some day be a gifted artist, if she does not fall into the habits of a school which is woefully old-fashioned. So far she has every promise of a great future before her. There is a sincerity about Miss Kruger's interpretations and an originality which mark her as individual and true. At present, like most young actresses, she lacks perfect simplicity, but that will come in time.

In Ophelia we see her at her best, although her Desdemona and Juliet are charming creations.

Ophelia is generally played like a sophisticated schoolgirl trying to appear innocent to her family and finally knocked silly because she can't get the Danish throne. Miss Kruger brought out strongly the loving, yet weak disposition of Ophelia, the respect, almost approaching fear, and the unquestioning submission habitual with her toward her father and brother striving but poorly with her honest love for Hamlet. It is this weakness, pitiable rather than blamable, which alone makes it excusable for Ophelia to have assisted, upon her father's command, in helping to set a trap for her lover. Many actresses rise to the "mad scene," but not here alone, but consistently throughout we must congratulate Miss Kruger upon being one of the best complete Ophelias we have seen for a long time. Her Desdemona is charming rather than great. Her Juliet—well, I like her Juliet, but it is not original. We see hundreds of Juliets like Miss Kruger's, only not played so pleasantly. Juliet is evidently the favorite part—it should be, for Mr. James cuts no figure in it, or at best a sorry one. Miss Kruger plays Juliet with an ease and spontaneity which are lacking in her other roles, but at present she is wanting in the reckless passion and wild impulsiveness of the true Juliet. Nevertheless she is a charming actress and we wish her well.

## The Playgoer Abroad.

BRUSSELS, April 18, 1898.

BRUSSELS is still Brussels; in these days of shimmering sunlight and opalescent rain she is more beautiful than ever. Up in the Chaussée d'Ixelles the young poets—impudent as nightingales—sing as they have sung any time these last fifteen years; young musicians, all hair and genius, hold uncanny converse with the piano; yellow haired girls prattle of art in good set terms.

STREET PORTER



I have always loved Brussels, this winsome city, neither Dutch nor French and yet a bit of each. The art life is so frank and joyous. The young poets bleat so unabashedly. Indeed you may find here what some of us found in Paris a decade ago—a life of sincere ambition, endeavor, promise.

I have often told you of the oldsters here in Brussels—of Eekhoud and the men of his generation. Of them there is still much to be said. For the present let me introduce you to a number of the newer men.

Last night was Sunday. I spent the day at a Kermesse in Lacken, renewing my youth. There was a charm at once sane and invigorating in the plump, hearty peasant girls, who danced and made merry; there was an honest pleasure in eating fried potatoes and salt fish and riding the wooden horses of the merry-go-round, while the small girls geyed one's monochrome and were properly tousled therefor; but all this was as mint and anise and cummin to the joy of the little ambulant theatres.

Scattered about the fair were a dozen of these little vagabond playhouses. I visited all of them—some of them twice. It was good for the soul. It was good for the æsthetic sense. I would say bluntly that in one of these canvas theatres—for the sum of 2 cents—I saw a better entertainment than I could see in New York for \$2, or ten times \$2. I discovered two comedians who are as good in their way as Weber and Fields and the two most extraordinary dwarfs that it has been my luck to see.

One of the dwarfs was a man of fifty or so and nearly three feet high. He had a stalwart little body and an enormous head. The face was marvelous—the face of Cæsar, but of a Cæsar who never crossed the Rubicon; it was unutterably sad, unspeakably proud—the face of a dethroned and exiled king. Dressed in dirty tights and tawdry spangles, as he was, he has still a figure of tragedy. He stalked like some dark effigy of crime—ridiculous withal, with his little legs, squat body and monstrous head.



The other dwarf was his son—a mere midget, not two feet high and scarce twenty years of age. He was an anxious little person. He appeared as a strong man in miniature. He lifted chairs with his teeth, juggled with weights and all that sort of thing. The charm of the act, however, lay not so much in what he did, as in the really extraordinary pantomime of the old dwarf, his father. The immense seriousness with which the dwarf watched and supervised the midget was art of the highest order. I can hardly describe it—so pathetic it was, so comical and so grim. I should like to introduce these two little men of genius to an audience at the Waldorf-Astoria.

Between two performances they went with me to an estaminet, where we pledged each other in faro.

"You are a great artist, monsieur," I said. "Debu-reau would have been proud to know you."

"To be sure," said the dwarf, "I have my triumphs—is it nothing to hold your audience in your hand, like that," and he closed his stodgy fist, "is it nothing? I have my audience. The little one here is working—he, too, will have his triumphs, if"—and he looked darkly at his son—"if he lets the women alone."

I looked at the youngster; his head appeared just over the table—a long, big head, the red face of it wrinkled and seamed with wicked, knowing laughter. He winked at me with an uncanny intimacy that was shocking. Then from the midget there emerged a voice—so huge and husky and deep that it might have been the voice of Hercules.

"Hol!" said he, "let the women alone—come, that's a good one."



A BRUSSELS STREET PORTER

"Yes, let 'em alone," growled the old dwarf. "You can't have art and women, too. You've got to make your choice."

"But when one is young," said the midget—and his grinning face was incredibly old, old with all the sins of all the years—older than the primal curse. He winked and laughed and choked over his faro—this little 24-inch Don Juan.

The old dwarf shook his head, slowly and sadly. In his face was the sadness of all the fathers who have wept since first the world began.

We shook hands and parted—and neither of us, I fear, had hopes of the midget. He had no art in his soul.

\* \* \*

I got back to Brussels from the fair in time to keep an appointment I had made to spend an evening with the "compagnie du Diable au Corps." It was held in the catacombs of the Café d'Ixelles, up near the Porte de Namur. Dear Lord! how the poets flocked—splendid in beards and curls and stocks and flaming waistcoats. And what herds of amenable girls posed and chattered under the gaslights. The poets recited their verses. The young composers—all hair and enthusiasm—sang their songs. We drank beer and smoked cigarettes, but our shirt fronts were immaculate and our morals were flawless. It was all youth and gayety, and here and there a flash of genius.

How impossible such an evening would be in New York—and yet how helpful, hopeful and admirable an evening it was!

Somehow or other in your city the social habit is that of hypocrisy.

You cannot imagine a young man standing up and saying calmly, "I am a poet."

Faith, how the laughter would ring!

He may say, "I am a brewer" or "I am in Macy's" and no one would think of laughing; but to make a profession of poetry—to take it seriously and to take himself seriously—that to the American mind seems absurd and shameful.

Why, pray?

Surely writing verse, even though it be verse that fails, is quite as honorable as selling underwear. To me it was very pleasant to hear these young cocks crowing, in all the pride of achievement, while all their friends and admirers shouted approval.

\* \* \*

Perhaps nothing can give you a better idea of how the thing is done in Brussels—and Paris, too, for that matter—than the following program of "Les Phalènes":

## PROGRAM.

## PREMIÈRE PARTIE.

Marche Nuptiale	.....Lhoneux
Chanson des Phalènes	.....de Théo-Bar et Lhoneux
Tournée de Fête, tableau populaire avec ombres, par	.....A. Lynen
Les rires	.....de Mile. Sapho
Si j'étais riche	.....de Julal et Lhoneux
Le Cercueil	.....H. Hennault
Le Chemineux	.....dessins de H. Hennault
Simple réflexion	.....P. Hubin
La Lune	.....Lasson
La Pimpolaie	.....dessins de H. Hennault

Chantée par Julal.



Sketches  
from the  
"Scio-la"  
Theatre  
Audience

Flourishing...  
Brussels

DEUXIÈME PARTIE.

Valse d'adieux.....	Lhonneux
Au revoir.....	Par l'auteur.
Offrande d'amour.....	de Théo-Bar et Lhonneux
La mort du Christ, poème de style en 5 tableaux.....	Chantée par A. Dedeyn.
L'ordinaire de chez mes parents.....	Hamaide
Page d'amour.....	Par l'auteur.
Je ne te veux plus.....	de P. Hubin, dessins de A. Navez
Printures murales.....	Récitant, F. Vallier.
Godefroid de Bouillon à travers les âges, fantaisie lyrique en 7 tableaux de Rhamses II.....	H. Hennault
La Brabançonne du Diable au Corps.....	Par l'auteur.
	Chantée par Julal.
	de Mme. Montuelle
	Lecture par Leys.
	dessin de A. Lynen
	Chantée par A. Dedeyn.

The evening ended with a dance.

I had an appointment to meet Henri Houssaye, of the French Academy, who was in Brussels last week, but I was late and he left for Paris. I shall



try and redeem myself by a respectful call at his hotel in the Avenue Friedland.

The Vicomte Houssaye, as you know, is the son of that witty, gallant and fanciful writer Arsène Houssaye. He is a very handsome man, with a certain resemblance to Henri Quatre, which he is not displeased at your pointing out. His historical work is sane, reasonable, admirable in form and method. The years 1814 and 1815 he has made his own. His visit to Belgium was for the purpose of studying the battlefield of Waterloo. His forthcoming book on the subject will unquestionably be one of rare value, and after Charras, Quinet,

Hugo et al., a work of the sort is a historical necessity.

Just what a revue should be you may see at the Scala. The revue is called "Bruxelles en Chair et en Noces" and was devised by M. Théodore Hannon, a witty, fanciful playwright who is not above a bit of redeeming realism in his stage pictures.

He has translated into well-balanced action all the joyous life of the streets and cafés of Brussels; the commissaire and the itinerant drink seller, the peasant and the rogue, gigolo et gigolette, the groom and the swell, the workingmen of St. Gilles and the midnight girls of the Metropole and the Rue du Conde pass and re-pass through a story that is entertaining, though not without naughtiness now and then.

But the Scala is not a place for babes.

Indeed for the babes there is in Brussels a well managed crèche.

To-morrow I am going to Mechlin; I want to hear the bells of St. Rombaut ring once more and see the white Beguins, gliding like ghosts through the dark streets. Then, if Maurice Maeterlinck is in Ghent, I shall go there. If not I shall take the train for Paris.

The cable brings us red menaces of war. Are you really going to fight? In any case I suppose you are tremendously wrought up over the matter.



But think of my horrible anxiety—I do not know whether Maeterlinck is in Ghent or Paris! Now that is a serious matter.

VANCE THOMPSON.

## The Stage Abroad.

M. JULES LEMAITRE has just had a new play produced at the Theatre du Gymnase. It is a somewhat sentimental comedy in an old-fashioned style, and to our American ideas distinctly French in its ideas of propriety, when French ideas are needed to further a climax, although it is ostensibly a picture of semi-German protestants, Petermanns, Müllers, Mikils, mixed up in an unexplained way with gentlemen of the name of Dursay.

The heroine, Lia, is the eldest of Pastor Petermann's six daughters. Mrs. Petermann is a useless person of feeble intellect, and while her sisters spend their time flirting, Lia is the real head and mother of the family.

It is no trifle to be the head of a family of six girls, but Lia's family take it as a matter of course that she was born to look after them and efface herself, and it never occurs even to her that she might be doing something more profitable for herself. The one fault Lia possesses is that she is too good. If she talked and grumbled more about what she did her people would value her. She would be horribly disagreeable to outsiders, but her family would realize her great worth.

However, in spite of all this, at bottom Lia has a heart like anyone else, and when she sees her sisters marry off one after the other it is not without envy that she sees suitor after suitor salute her as men do a saint, and then pass her by for another.

Lia is one of those persons who are so excessively good, so devoted, so "altruistic," so very virtuous, in fact, that none takes any stock in their virtue. Everyone knows that it is necessary, if you wish to gain the reputation of having a certain quality, that you must only possess that quality to a very slight degree. Let a person habitually amiable but once show a little bad temper and the world will cry, "Just look! Ah, that fellow has a bad disposition," and vice-a-versa. Let the greatest brute you know show for one moment a single good sentiment, and they will exclaim, "At bottom that poor fellow is good."

If you wish people to think that you have a virtue, have very little of it and you'll get on well.

Cousins, whenever he met a man whom he thought he would like, always said, "Let us see something of of one another, my friend, but not often; still let us see each other." Show off your good qualities, but not too much. When ice is dear as crystal no one thinks the water is frozen.

To return to Lia. Fate had been very unkind to her, and also the parson Mikils. She loved him secretly, and he came one day and opened his heart to her. He also loved. She imagined he had divined her secret, but alas! he came to tell her it was the loudest and most wayward, most flirtatious of her sisters. Lia almost said to Mikils, "You mean me!" and had she done so would have had the reply, "Oh, your are apart. You are above loving in such a way. The earthy love the earthy."

In the second act all the Petermann sisters are married except Lia, the eldest, and Dorothea, the youngest, who is barely seventeen. Lia is thirty and in a fair way to become an old maid, as during the interval of the first and second acts the Rev. Petermann has lost the small fortune he possessed. However, the syndic Müller, a middle aged man, who is frequently at the Petermann home, doing little things for them, appears to look upon Lia with interest, and she might perhaps allow herself to entertain the idea of marrying for money if it were not for the memory of the grave and handsome parson Mikils, who married her sister Norah some five years back.

Mikils and his wife next appear at the Petermanns' and free her from this memory. They have had a dreadful disagreement. Norah has behaved herself as anyone might know she would behave herself, and Mikils, without being sure of her culpability, is also very little in doubt about it, and has come to consult in the matter, and Norah, like a spoiled child, has come to beg Lia to reconcile her to her husband. Turn about Lia receives the painful confidences of Mikils and the pitiful confessions of Norah. All this is pretty severe for her and shows her how useless her sacrifice for her sisters was, in the past, and what is worse, it shows in a true light the man whom she used to see perpetually surrounded by a halo. All this has its use, however, for she realizes that she no longer loves Mikils. He appears to her a very poor specimen of manhood. Her girlhood's dream is ended. She can now make an old maid's marriage and wed the syndic Müller, if he should happen to ask her.

And he comes in fact to do this. But Lia is not at the end of her sufferings. The syndic Müller has barely openly declared himself when her little witch of a sister, Dorothea, in a very bright scene, but which needs short-



ening, altogether upsets the quinquagenarian; so much so that he disappears to reflect, and one hears no more of him.

Lia sees herself robbed of the poor happiness of settling comfortably in life, and even of the happiness of being resigned. She is sad.

The next act takes place in the garden of an old friend of her parents, M. Dursay. Her sisters and their husbands amuse themselves rowing in boats and walking about, and this brings before her the image of happiness and love. She stays at home with the crickets, looking on their games, listening to their songs, which almost make her cry, and watching the syndic Müller avoiding and then searching for Dorothea, while she is abandoned by everybody. A spirit of revolt springs up in her. For the first time in her life she says hard things against her relations, against fate, and even against Heaven. You feel that she has reached that point where the most virtuous person is ready to do some foolhardy thing, through weariness of being continually sacrificed and anger at being continually duped.

Just at this point an amiable young officer appears on the scene, a lieutenant in the hussars, and a nephew of Monsieur Dursay, their host. This young man is rather languid and rather foppish, but good-natured. He notices Lia in passing, thinks she is very charming, and speaks to her with the impulsive grace which a strong sentiment always lends to even the most vulgar. The young man follows up his introduction rapidly.

Lia loses her head a little. The joy of at last hearing words of love, which she has so often heard spoken to others, and which she despaired of ever hearing spoken to herself, is too much. If she loved someone else she could have recovered herself, but she cares for no one and lets herself drift with the tide. She feels a sort of vague astonishment that it is she and not one of her sisters who is acting this way, although she is profoundly moved when she feels the young man's arm around her. Finally she forgets herself so far as to enter a small summerhouse with the lieutenant.

Next we have a scene which is extremely French both in conception and in denouement. The lieutenant, once in the pavilion, makes love of a description which has always been termed disrespectful. Lia understands him quickly—it would be difficult not to—and is suddenly brought to her senses. She orders the lieutenant to open the door. He refuses. She supplicates; it is no use. Finally, to justify her conduct in entering the pavilion with him, she recounts the series of sad instances which led her on to committing this act of imprudence. As she tells her story she is unconscious of how she opens her heart or of how much more attractive and charming she appears to her listener than on first entering this isolated cottage. Before she has finished the lieutenant loves her madly and passionately.

When I say she was unconscious I meant to say that she did not see it at once, but she did before very long. Then she screams and struggles. The noise which she makes attracts the attention of her relations and friends, who are not far away outside. They call her. "Don't go out," the lieutenant cries; "keep silent. They will pass on and there will be no scandal, and afterward I will let you go as you please."

"Then I should despise myself," Lia replies. "It is precisely a scandal which will re-establish me in your eyes. I am going out." And without more ado she rushes forth and shows them all where she is.

"She is a fool," the lieutenant mutters to himself.

There is good reason for a scandal. Lia has only reason to satisfy her conscience.

The dignified Petermann family is in a pretty situation. All the young Petermann girls flirted like kittens without the honor of the family being smirched. They all married comfortably. Not a word was said. Lia never flirted in her life. She one day goes into a cottage while talking of one thing and another, and the honor of the Petermanns is lost. This is the way things go. The guardian angel of the Petermann household dishonors the Petermann house. The Petermanns will be obliged to leave the country and finish their life sadly in a distant land. Never will the Petermanns forgive Lia Petermann. It is better to commit a fault without scandal than a scandal without fault.

In vain the good pastor Mikils begs them in the name of religion to pardon her. They forgive, but how they lie. In vain Norah, carried away—a little far—by her good heart, ends up by crying, "I have done worse." This does not improve matters, for instead of having one to forgive they have two. They pardon Norah half indifferently, and Lia with their hearts closed against her.

Next M. Dursay arrives on the scene. You will remember the cottage was in M. Dursay's park. He turns up and very ceremoniously asks for Lia's hand for his nephew, telling them that the lieutenant has informed his relatives of his intentions and wishes to repair his fault—to do his duty.

"It is his duty?" Lia repeats. "Well, I will not be married out of duty."

"He does not merely do his duty," Dursay tells her; "he loves you. While in the cottage he loved you, and loves you still."

"He loves me, perhaps," Lia replies; "but I do not love him. I could never love a man who tried to ruin me. I am not of a happy disposition. I should never smile. I should always feel that he might say, 'I have married a woman who made me marry her by a flirt's trick; in fact, by blackmail.'"

With a character like Lia's it is clear she can never marry the lieutenant Dursay. We are puzzled to know what the author will do with her.

Suddenly he shows us. Monsieur Dursay, the uncle, has been promenading through the piece from start to finish, and ever since the first act has been telling us that he is married, but separated from his wife, because she was too "giddy." We are naturally then very surprised when he says gravely to Lia, "Mademoiselle, there is not a purer or more charming girl than yourself in the world. I came to propose your becoming Madame Dursay. You have already refused. I propose it again in another fashion, since I bear the same name as my nephew."

"But your wife!" Lia gasps.

"I have never been married in my life. I started that tale to preserve me from flirtatious attacks. In this part of the country a man must be married to be left alone."

(To be continued next week.)

## THE VICTORY AT MANILA.

"SHORT, sharp and decisive" was the meeting of the Spanish and American fleets in the harbor of Manila. But there have been more "short, sharp and decisive" battles before this one of Capt. Dewey and Admiral Montijo. The peculiarity of the business is that the whole Spanish fleet was put hors de combat without the loss of a single ship or a single man on the American side. Such a thing is unexampled under all the circumstances. The war had been declared, there was no surprise, the Spaniards were not caught in some tight spot where they had been driven by stress of weather or desire to avoid a fight; they were on their own chosen ground, in front of their capital city, with land fortifications behind and on each side of them; their ships were equal in number to those of the United States; their guns were by Krupp and Armstrong; their men were as brave as Spaniards have always been, and yet look at the result!

The only explanation is misgovernment throughout, mismanagement in organization, utter lack of comprehension of the task to be performed. We have no doubt that in any case the result would have been victory for our fleet, but we should have liked to see Spain save her honor by putting up a better fight. The men seem to have stuck to their guns with that desperate tenacity that, in view of the inevitable defeat, still defies death and destruction. The fault is not in the men but in the system under which they have been trained.

From the earliest days they seemed to have despised everything that they considered handicraft, they toiled not, neither did they spin. They would not cut timber for their own ships, or build fortifications for their own garrisons. These things had to be done by inferior races, Moors, Morescoes or Dutch. Of course this form of Spanish pride was all right as long as Spain could pay for the labor, as long as she could subsidize hosts of men under Spanish commanders as she did in Charles V.'s time. But an end came to that, for she never knew how to manage her American possessions, from which the resources for subsidies came. In these dominions beyond the sea she sought only for gold and silver, she asked nothing else from them; indigo, cotton, other less glittering productions of the new world, were left to such shopkeeping nations as the Dutch and the English. And it is on the commerce that Spain threw in their way that the English and Dutch founded their commercial supremacy.

The fight in Manila harbor has been compared to Drake's attack on Cadiz. In dash, daring and success there is similarity; Drake's expedition, however, was merely designed to stop reinforcements being sent to the Armada that was formed for the invasion of England. He certainly stopped them and took a lot of treasure and got away safe, but he had not to accept the surrender of a city and a territory of 8,000,000 of inhabitants, a problem which has to be faced by Admiral Dewey. But Drake did not come off without the loss of a man, and he moreover had the responsibility of bringing back in irons his second in command. This gentleman is described as being a very brave man, a thorough seaman, an accomplished navigator, an astute strategist, but he was too scientific for any use, whose notion was "when you see a ship capture it."

One of the great wars of antiquity, the so-called Peloponnesian war, when democratic Athens and oligarch Sparta struggled for the hegemony of Greece, was ended by a naval battle in which the victor Lysander, like Dewey, did not lose a single ship or a single man. Just as at Manila, the Spanish ships were found with no steam up, so at Goat's River the Athenians were found with their ships at anchor and their men ashore. Just as Montijo was intending to take up a position in some other bay of the Philippines, so were the Athenians intending to take another and better position somewhere else, *mañana*. They lost 170 ships, only twelve escaping, and with this defeat the city of the violet crown fell never to recover her old flag.

War, naval and land alike, is nowadays a question of machinery and science, of complicated machinery and every branch of scientific appliance. Victory will belong to those who are the best educated, the most enlightened, the most self-reliant, the most independent; it will belong to those who prize freedom, and yet can subordinate individuality to discipline, who individually independent know how to form an organized unit.

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